

# THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS  
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## CONTRACT FOR ORGAN IN BAPTIST SEMINARY

### LOUISVILLE DESIGN SHOWN

**Aeolian-Skinner to Build First Section of Four-Manual Instrument Which Is to Have Tonal Resources of 100 Ranks.**

The Southern Baptist Theological Seminary, Louisville, Ky., one of the largest institutions in the United States for the training of ministers, is to have a new organ for its chapel, which seats 1,000 people. The contract was awarded in July to the Aeolian-Skinner Organ Company. The authorities of the seminary have drawn up plans for an instrument which as soon as possible is to have tonal resources represented by approximately 100 ranks of pipes. The contract just closed is for a four-manual of thirty-six ranks, with console preparations for the complete organ. Solo, echo and positiv sections are to be installed when the contemplated work is finished.

The stoplist is as follows, with the voices to be included in the initial installation indicated by asterisks:

#### GREAT ORGAN.

- Quintaton, 16 ft.
- \*Diapason, 8 ft., 61 pipes.
- \*Bourdon, 8 ft., 61 pipes.
- Gemshorn, 8 ft.
- \*Octave, 4 ft., 61 pipes.
- \*Rohrflöte, 4 ft., 61 pipes.
- \*Octave Quint, 2 1/2 ft., 61 pipes.
- \*Super Octave, 2 ft., 61 pipes.
- Blockflöte, 2 ft.
- \*Mixture, 3 rks., 183 pipes.
- Cornet, 3 to 5 rks.
- Harmonics, 4 rks.
- Harmonic Trumpet (Solo), 16 ft.
- Harmonic Trumpet (Solo), 8 ft.
- Clarion (Solo), 4 ft.
- Chimes (Echo).

#### SWELL ORGAN.

- Flute Conique, 16 ft.
- \*Gelgen Diapason, 8 ft., 73 pipes.
- \*Rohrflöte, 8 ft., 73 pipes.
- \*Viola da Gamba, 8 ft., 73 pipes.
- \*Viole Celeste, 8 ft., 73 pipes.
- Flauto Dolce, 8 ft.
- Flauto Dolce Celeste, 8 ft.
- \*Principal, 4 ft., 73 pipes.
- \*Harmonic Flute, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft.
- \*Fifteenth, 2 ft., 61 pipes.
- \*Plein Jeu, 3 rks., 183 pipes.
- Cymbale, 4 rks.
- \*Fagotto, 16 ft., 73 pipes.
- \*Trompette, 8 ft., 73 pipes.
- Oboe, 8 ft.
- \*Clarion, 4 ft., 73 pipes.
- Chimes (Echo).
- Tremolo.

#### CHOIR ORGAN.

- \*Contra Dulciana, 16 ft., 73 pipes.
- \*String Diapason, 8 ft., 73 pipes.
- \*Cor de Nuit, 8 ft., 73 pipes.
- \*Erzähler, 8 ft., 73 pipes.
- \*Erzähler Celeste, 8 ft., 61 pipes.
- Dulcet, 2 rks., 8 ft.
- Gemshorn, 4 ft.
- \*Nachthorn, 4 ft., 73 pipes.
- \*Nazard, 2 1/2 ft., 61 pipes.
- \*Piccolo, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft.
- Sifflöte, 1 ft.
- \*Clarinet, 8 ft., 73 pipes.
- Harp, 8 ft.
- Celesta, 4 ft.
- Chimes (Echo).
- Tremolo.

#### SOLO ORGAN.

- Flauto Mirabilis, 8 ft.
- Gross Gamba, 8 ft.
- Gross Gamba Celeste (Low C), 8 ft.
- Orchestral Flute, 4 ft.
- Harmonic Trumpet, 16 ft.
- Harmonic Trumpet, 8 ft.
- French Horn, 8 ft.
- English Horn, 8 ft.
- Clarion, 4 ft.
- Tremolo.

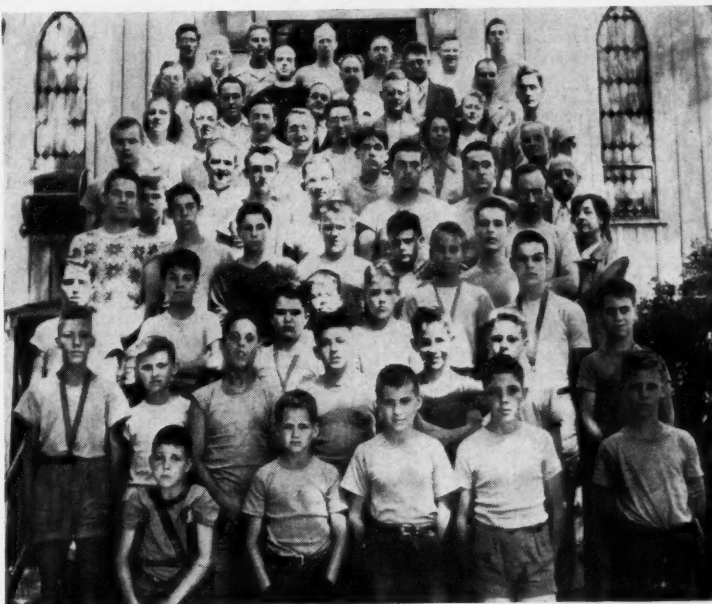
#### ECHO ORGAN.

- Cor D'Nuit, 8 ft.
- Vox Angelica, 8 ft.
- Unda Maris (Tenor C), 8 ft.
- Flute, 4 ft.
- Vox Humana, 8 ft.
- Chimes (Deagan A).
- Tremolo.

#### POSITIV SECTION.

- Gedeckt, 8 ft.
- Principal, 4 ft.
- Koppelflöte, 4 ft.
- Quint, 2 1/2 ft.
- Blockflöte, 2 ft.
- Tierce, 1 1/2 ft.
- Sifflöte, 1 ft.

## CHOIR BOYS AT CAMP WA-LI-RO FOR 1948 SESSION



THE ANNUAL WA-LI-RO choirmasters' conference was held at Wa-Li-Ro, Put-in-Bay, Ohio, July 12 to 16, with the faculty consisting of Norman Coke-Jephcott, Mus.D., F.R.C.O., Canon Edward N. West, D.D., F.T.C.L., and Harold Tower. Dr. Coke-Jephcott conducted the special choir of fifty men and boys in preparation for a service of morning prayer and communion at the close of the conference. Canon West sang the office of morning prayer and celebrated the choral communion. The service was an observance of the Transfiguration of Christ. The music consisted of C. V. Stanford's "Te Deum" and "Jubilate," Purcell's "Rejoice in the Lord Alway"

and C. E. S. Littlejohn's "Missa Sancti Nini." Robert F. Evans, organist of Wa-Li-Ro, played for the service.

In addition to the sessions with the choir, Dr. Coke-Jephcott spoke on problems of tone with boy choirs, Canon West spoke on the liturgy of the early church and its effects on present-day usage in the Anglican communion and Mr. Tower gave interesting talks on the organization of boy choirs.

Organists and choirmasters attending the conference represented the following states: Ohio, Pennsylvania, Michigan, Kentucky, Missouri, Mississippi, Florida, New York and Massachusetts.

- Cymbale, 3 rks.
- Krummhorn, 8 ft.

#### PEDAL ORGAN.

- Diapason, 16 ft.
- \*Contre Basse, 16 ft., 32 pipes.
- \*Bourdon, 16 ft., 32 pipes.
- \*Quintaton (Great), 16 ft.
- Flute Conique (Swell), 16 ft.
- \*Contra Dulciana (Choir), 16 ft.
- Quint, 10 1/2 ft.
- \*Octave, 8 ft., 32 pipes.
- \*Bourdon, 8 ft., 32 pipes.
- \*Rohrflöte (Swell), 8 ft.
- \*Quintaton (Great), 8 ft.
- \*Dulciana (Choir), 8 ft.
- \*Gamba (Swell), 8 ft.
- Octave Quint, 5 1/2 ft.
- \*Super Octave, 4 ft., 32 pipes.
- \*Nachthorn, 4 ft., 32 pipes.
- Octavin, 2 ft.
- Mixture, 2 rks.
- \*Mixture, 3 rks., 96 pipes.
- Contra Bombarde, 32 ft.
- \*Bombarde, 16 ft., 32 pipes.
- Harmonic Trumpet (Solo), 16 ft.
- \*Fagotto (Swell), 16 ft.
- \*Bombarde (Bombarde 16 ft.), 8 ft., 12 pipes.
- \*Trompette (Swell), 8 ft.
- \*Clarion (Bombarde 16 ft.), 4 ft., 12 pipes.
- \*Clarion (Swell), 4 ft.
- Chimes.

## HOMER HUMPHREY GOES TO COVENANT CHURCH, BOSTON

Homer Humphrey has been appointed organist and choirmaster of the Church of the Covenant in Boston and enters upon his duties there in September.

Mr. Humphrey is a former pupil of Wallace Goodrich in Boston and Joseph Bonnet in Paris on the organ, and studied composition with George W. Chadwick. He is well known in the musical world through his activities as recitalist, church organist and choir director of prominent New England churches, as well as his long-standing membership on the faculty of the New England Conservatory of Music. He is a past dean of the Massachusetts Chapter, A.G.O., and is music director of Mount Olivet Chapter of Rose Croix of Scottish Rite Free Masonry. As a composer he has produced works for organ, voice, piano and orchestra, and

was the winner of the Paderewski national prize for chamber music in 1927.

The Church of the Covenant is a federated church resulting from the merger of the First Presbyterian and the Central Church, Congregational. The church edifice is a Gothic stone structure. The organ is a four-manual built by the Welte-Mignon Company.

## SUMMER RECITALS FEATURE AT JOHN WANAMAKER STORE

Good use has been made during the summer of the great organ in the John Wanamaker store, Philadelphia. Daily recitals are played at noon and 4:45 in the afternoon and are broadcast by station WIBG. Every Wednesday from 11:15 to noon there is a special guest recital. At 5 o'clock on Wednesday afternoons an impromptu recital is the feature.

In addition to the foregoing the store sponsors a "good neighbor sing" in the grand court every Wednesday at 8:30 with Dr. Clyde Dengler directing and the "golden ensemble" and the organ providing the accompaniments.

The schedule of Wednesday special guest recitals presented the following organists:

- Aug. 4—LEONARD MacCLAIN, Philadelphia radio organist.
- Aug. 11—ROBERT AMERINE, concert organist, Los Angeles.
- Aug. 18—GEORGE MARKEY, Minneapolis organist prominent in the radio and concert field.
- Aug. 25—RUTH HINES, Wilmington, Del., now playing at the First Presbyterian Church, Philadelphia.

In September the following will appear on the Wednesday programs:

- Sept. 1—FRANKLIN PERKINS, organist at Juniata College, Huntingdon, Pa.
- Sept. 8—EUNICE FORRY, talented young organist of Myerstown, Pa.
- Sept. 15—NATHAN REINHART, recitalist from Atlantic City and dean of the Atlantic City Chapter of the American Guild of Organists.

The programs will cover classic, romantic and modern music as well as orchestral transcriptions and the lighter musical literature.

## FRANK A. MCCARRELL DIES IN HARRISBURG

### SERVED CHURCH 39 YEARS

**Prominent in Musical Life of City—Held Pittsburgh and Denver Posts Before Going to Pine Street Presbyterian.**

Frank A. McCarrell, organist of the Pine Street Presbyterian Church, Harrisburg, Pa., for thirty-nine years, died July 20. He was 71 years old. Mr. McCarrell played at his last service July 11. Stricken at his home after dinner, he was taken to the Harrisburg Hospital.

Mr. McCarrell was born May 21, 1877, at Shelbyville, Ky., the son of the Rev. Dr. Joseph James and Elizabeth Birch McCarrell. His father was a Presbyterian clergyman, as were two of his uncles, the late Dr. Thomas C. McCarrell and the late Dr. William A. McCarrell. Another uncle was the late Judge S. J. M. McCarrell of Dauphin County, Pennsylvania.

When Mr. McCarrell was 7 years old his family moved to McKeesport. He was graduated from the University of Pittsburgh and studied piano with Fred E. Cluff and William Aborn and later piano, organ and theory with Harry G. Archer. At the age of 14 he played the organ in his father's church, the First Presbyterian of McKeesport. In 1900 he became organist of the East Liberty Presbyterian Church, Pittsburgh, and four years later studied in Berlin. In 1905 he was appointed organist of Trinity Methodist Church, Denver, and in 1909 moved to Harrisburg. Here he directed senior, young people's and junior choirs, gave many recitals and directed the Harrisburg Christian Endeavor Choral Union, the Harrisburg Solo Choir and for a time the Wednesday Club Chorus.

In 1911 Mr. McCarrell married Miss Lyde Holland Whisler of Shippensburg. Surviving are the widow and two sisters—Mrs. Lynn D. Mathews, Denver, and Mrs. Leon F. Reed, Sarasota, Fla.

## HAROLD M. FRANTZ CHOSEN FOR GRAND RAPIDS CHURCH

Harold M. Frantz, minister of music of the Christian Church in Columbus, Ind., has been appointed organist and choirmaster of the Fountain Street Baptist Church of Grand Rapids, Mich., one of the largest and most prominent parishes in the United States. He will begin his work in Grand Rapids Sept. 12. At his new post Mr. Frantz will be the successor of such men as the late Emory L. Gallup, Robert Noehren and John M. Lewis.

Mr. Frantz was born May 20, 1910, at Easton, Pa. He was graduated from Franklin and Marshall College, Lancaster, Pa., and studied at the Philadelphia Conservatory of Music in 1930 and 1931. He received the M.S.M. degree from the School of Sacred Music, Union Theological Seminary, in 1933, and a Mus. M. degree from Westminster Choir College. His organ teachers were Harry A. Sykes, Clarence Dickinson and Carl Weinrich.

Mr. Frantz was instructor of music at Middlebury College, Middlebury, Vt., for three years and was college organist, taught theory and directed the orchestra and band. From 1940 to 1943 he was minister of music of Trinity Reformed Church, Hanover, Pa. Entering the army in 1943 he served in the Southwest Pacific. Since leaving the army he had served as organist and choirmaster of the First Presbyterian Church, Springfield, Ill., and the Christian Church of Columbus, Ind.

Mr. Frantz's compositions have been performed by the Knoxville Symphony Orchestra and the Roth String Quartet. He is a member of the A.G.O., having served as dean of the Vermont-New Hampshire Chapter for two years.

In 1934 Mr. Frantz married Elizabeth Shugart, a violinist, of Knoxville, Tenn.

# LOUISVILLE CHURCH BUYS MOLLER ORGAN

## ST. MARK'S ORDER IS PLACED

Parish of Which William E. Pilcher  
Was a Member For Many Years  
Will Install a Three-Manual, Re-  
sources of Which Are Shown.

A three-manual organ is to be built by M. P. Möller, Inc., for St. Mark's Episcopal Church, Louisville, Ky. The specifications were prepared for the church by William E. Pilcher, Jr., Southern states representative of the Möller factory. This is the church to which Mr. Pilcher belongs and to which his father, William E. Pilcher, the well-known organ builder, belonged and where he was in the choir for many years.

The resources of the new instrument will include the following stops, those marked with an asterisk being prepared for in the console only for the present:

### GREAT ORGAN (Enclosed with Choir).

Diapason, 8 ft., 61 pipes.  
Bourdon, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Twelfth, 2 1/2 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
\*Mixture, 3 rks.  
\*Chimes (from Choir).

### SWELL ORGAN

Geigen Diapason, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 5 ft. T. C., 61 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Octave Geigen, 4 ft., 73 pipes.  
Flautino, 2 ft., 61 pipes.  
Plein Jeu, 3 rks., 183 pipes.  
Trompette, 8 ft., 73 pipes.  
\*Oboe, 8 ft.

### CHOIR ORGAN.

Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Cor de Nuit, 4 ft., 73 pipes.  
\*Nasard, 2 1/2 ft.  
Piccolo, 2 ft., 61 pipes.  
Cor Anglais, 8 ft., 73 pipes.  
\*Chimes.

### PEDAL ORGAN

Contra Bass, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.

Lieblich Gedeckt, 16 ft., 12 pipes.  
\*Contra Dulciana, 16 ft.  
Principal, 8 ft., 32 pipes.  
Gamba, 8 ft.  
Gedeckt, 8 ft.  
Super Octave, 4 ft., 12 pipes.  
\*Trombone, 16 ft.  
\*Trumpet, 8 ft.  
\*Clarion, 4 ft.

## SOUTHEASTERN INSTITUTE'S INITIAL YEAR A SUCCESS

The Southeastern Church Music Institute was held in Jacksonville, Fla., June 21 to 25, with several of America's outstanding church musicians on the faculty. Dr. Clarence Dickinson and Dr. Helen A. Dickinson of New York led classes in organ and choral repertoire and church music history. Morten J. Luvaas, director of the school of music of Allegheny College, did noteworthy work in his class on the church choir. Martha Moore Clancy of Shreveport, La., conducted a one-hour class daily in graded choirs. She was assisted by a large number of primary, junior and intermediate age boys and girls who were used as demonstration groups.

The Southeastern Church Music Institute was held this year for the first time. In view of its success plans are under way for another session, possibly the last week in June, 1949.

The institute is under the direction of C. A. Holcomb, director of the church music department of the Florida Baptist convention. The Jacksonville Chapter, American Guild of Organists, lent its support to the project and at least half of the members of the chapter were registered for the institute. Great interest was centered in the classes of Dr. Clarence Dickinson in organ repertoire. Two features of the institute were open to the public. On one evening Dr. Dickinson gave a recital at the Church of the Good Shepherd. Thursday evening the public was invited to a choral concert directed by Dr. and Mrs. Dickinson.

### THE DIAPASON

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O Make a Joyful Noise to God Worp-Olds  
SATB with Jr. Choir, Accomp...1617 .16  
Jubilant chorus. Suitable for Thanksgiving.

Praise Ye the Lord, the Almighty Arr. Olds  
SATB with Jr. Choir...1534 .15  
SAB with Jr. Choir...5506 .15  
SSA with SA Jr. Choir...2518 .15  
Exalting. Thrilling. Gripping spirit.

Sing, All Ye Christian People W. B. Olds  
SATB, Int., and Jr. Choirs, Accomp...1606 .20  
Jubilant Easter anthem of the risen Christ.

St. Francis' Hymn Arr. W. B. Olds  
SATB with SA Jr. Choir, Accomp...1570 .15  
SAB with SA Jr. Choir, Accomp...5504 .15  
Majestic hymn of praise.

When Morning Gilds the Skies Barnby-Olds  
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Congregation joins in certain sections.

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## Purvis Will Begin San Francisco Series of Recitals Sept. 12

The 1948-1949 series of "Masterpieces of Organ Literature Concerts" will open in Grace Cathedral, San Francisco, Cal., Sunday afternoon, Sept. 12, at 5:15, when a varied program will be played by Richard Purvis, organist and master of the choristers at the cathedral. The featured work on the first program will be the "Lied to the Ocean" from the pen of Flor Peeters—a work written for and dedicated to Mr. Purvis. The entire recital series will be broadcast over KWBZ-FM. These recitals drew congregations well above an average of 600 last season.

In the course of the year the Schübler Chorale Preludes of Bach, the Brahms Chorale Preludes and the César Franck Chorales will be heard in their entirety. Other works presented will be Vierne's Symphonies 1 and 2 and Widor's Symphony 6. Contemporary English and American works also will find a place on these programs. No attempt is made to exploit any one period of composition—rather the whole of the organ repertory is presented from the fifteenth century to the present day.

The following are the first four programs to be played by Mr. Purvis on the ninety-two-stop four-manual Aeolian-Skinner organ:

Sept. 12—Toccata and Fugue in D minor, Bach; Chorale Preludes, "Christians, Awake!", "Whither Shall I Flee?" and "If Thou but Suffer God to Guide Thee," Bach; Chorale in B minor, Franck; Allegro, Concerto 4, Handel; "Lied to the Ocean," Peeters; Two Miniatures (Scherzo, Whitlock, and "Wistful Shepherd," Frederic Freeman); "Electa ut Sol," Dallier.

Oct. 10—Prelude and Fugue in F major, Buxtehude; Chorale Preludes, "My Soul Doth Magnify the Lord," "Lord Jesus Christ, with Us Abide" and "Praise to the Lord," Bach; Pastorale, Roger-Ducasse; Intermezzo, Dupré; "Fidelis," Whitlock; Finale in B flat, Franck.

Nov. 14—Concerto in D minor, Vivaldi-Bach; Chorale Preludes, "O Blessed Jesus," "My Faithful Heart Rejoices" and "O World, I Now Must Leave Thee,"

Brahms; Prelude and Fugue in G minor, Dupré; "Rhosymedre," Vaughan Williams; Symphony 2, Vierne.

Dec. 12—"In dulci Jubilo" ("Per Organo Pleno," "Canone Doppio all' Ottave a Due Clavier e Pedale" and Trio), Bach; Noel in D, d'Aquin; "Variations sur un Noel," Dupré; "La Nativité," Langlais; Pastorale, "On Christmas Night," Milford; "Weihnachten," Reger; A Carol Rhapsody, Purvis.

### CHURCH IN MONROE, MICH., ORDERS A THREE-MANUAL

A three-manual organ to be installed in St. Paul's Methodist Church at Monroe, Mich., is under construction by M. P. Möller, Inc. The specification was drawn up by W. Guy Lumm, Detroit representative of the Möller factory. The resources of the instrument are to be as follows:

#### GREAT ORGAN.

Diapason, 8 ft., 73 pipes.  
Bourdon, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Spitzflöte, 4 ft., 73 pipes.  
Quint, 2½ ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.

#### SWELL ORGAN.

Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 61 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Principal, 4 ft., 73 pipes.  
Flute Ouvre, 4 ft., 73 pipes.  
Flautino, 2 ft., 61 pipes.  
Plein Jeu, 3 rks., 183 pipes.

#### CHOIR ORGAN.

Viola, 8 ft., 73 pipes.  
Bourdon (from Great), 8 ft., 73 notes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Spitzflöte (from Great), 4 ft., 73 notes.  
Nasard, 2½ ft., 61 pipes.  
English Horn, 8 ft., 73 pipes.

#### PEDAL ORGAN.

Diapason (20 from Great), 16 ft., 12 pipes.  
Bourdon, 16 ft., 32 pipes.  
Rohrbourdon (20 from Swell), 16 ft., 12 pipes.

Principal, 8 ft., 32 pipes.  
Bourdon, 8 ft., 12 pipes.  
Rohrflöte (from Swell), 8 ft., 32 notes.  
Super Octave, 4 ft., 12 pipes.

Trumpet (from Swell), 8 ft., 32 notes.  
Preparation will be made in the console for a chancel organ of nine sets of pipes.

## WHY MIXTURES?

This is not as simple as it sounds. Suppose that in a considered "ensemble" the diapason work is made from mellow timbre and the chorus reeds are trompettes; we know cohesion can be but incomplete.

Now add the mixtures—they glue the uncongenial components together—after a fashion—even if the "cracks" show.

However, if this is the case, there is a most unfortunate corollary. It will be found, infallibly, that diapasons plus such mixtures do not sound like diapasons; so there can be no true diapason chorus.

For a mixture, if it is to join recalcitrant flues and reeds, must be, itself, hybrid diapason-reed. Exaggerated off-unison ranks accomplish this—without them the glue will not stick.

Hybrid mixtures cannot yield genuine diapason chorus timbre.

In a correctly conceived system of ensemble, with similarly developed flues and reeds, mixtures are not asked to act as glue; no glue is required. The Great mixtures are true "diapason"; the Swell mixtures supplement the reed harmonics.

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Let Not Your Heart Be Troubled.....Paul Beckhelm .15

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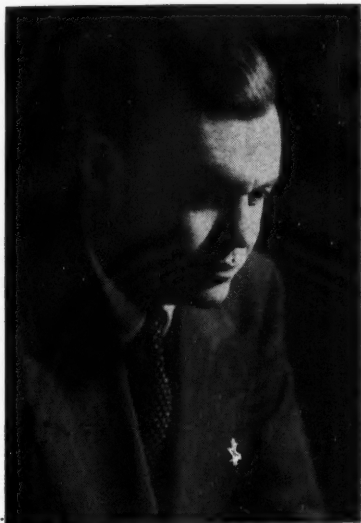
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J. William Jones, conductor, won the admiration of everyone connected with the choral festival presented by the Oklahoma City Chapter of the American Guild of Organists. It is hoped that the festival may set a precedent for such affairs because improvement in church music and choral singing generally is almost certain to result.

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## Carnegie Institute Recitals Number 76 During Last Season

The programs of the seventy-six organ recitals and lectures given during the 1947-48 season at Carnegie Institute in Pittsburgh, where Dr. Marshall Bidwell is organist and director of music, are presented in a booklet issued in August. This was the fifty-third year in the history of the free organ recitals.

"As in past seasons, we have endeavored to carry out the desire of the founder, Andrew Carnegie, who inaugurated this notable series in order that the people of this great industrial city might derive comfort and inspiration from the world's best music," writes Dr. Bidwell in a foreword. "It was his belief that organ music has an ennobling influence and that these programs could best serve their purpose by a wise combination of educational and entertaining features."

A total of 1,048 compositions were performed, of which 945 were played as organ solos; these represent the works of 284 composers, of whom 112 are American. Forty-eight organ works were given their first public performance in Pittsburgh at these recitals.

One of the outstanding events of the season was the eleventh annual Christmas carol festival. The two performances, given at 2 and 4 o'clock on Sunday afternoon, Dec. 14, drew capacity audiences. Choirs representing twenty-one nationality heritages took part, singing their folk carols and joining in the community singing.

Informative program notes by Dr. Bidwell are included in the volume, which contains also an index of the composers represented, listing their works, and the stoplist of the Carnegie Music Hall organ, a four-manual Aeolian-Skinner.

Copies of the booklet are obtainable from Dr. Bidwell free of charge as long as they last. Only 250 are printed.

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## CHOIR'S 80TH ANNIVERSARY OBSERVED IN WORCESTER

The eightieth anniversary concert of the choir of All Saints' Church in Worcester, Mass., was given May 7 under the direction of William Self, the church's organist and choirmaster. A program of compositions from 1665 to the present day was presented at the Worcester Polytechnic Institute. Marion McCaslin was the accompanist and Donald Dame was tenor soloist, accompanied by Max Walmer.

The anniversary festival service was held at the church on the afternoon of April 4. Six anthems were on the service list. Frederick Monks, assisting organist at this service, was a member of the choir from 1934 to 1938. He is now organist and choirmaster of the United Presbyterian Church and Trinity Episcopal Church, Whitinsville, Mass.

The choir of men and boys of All Saints' Church was organized in 1868 and sang its first service April 5 of that year. It is the second oldest choir of men and boys in Massachusetts. An alumni association was formed in 1938. The alumni choir was organized in May, 1947.

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A MENDELSSOHN FESTIVAL was held at the First Methodist Church of Fort Worth, Tex., May 16 to 18 under the direction of Robert R. Clarke, M.S.M., minister of music. The oratorio "St. Paul" was sung Sunday evening. Monday evening Mr. Clarke gave a recital, playing the Prelude and Fugue No. 2 in G major, the "Cornelius" March and the Sixth, Fourth and Second Sonatas of Mendelssohn. Tuesday evening a concert was given by an orchestra of sixty-five pieces, conducted by John Burnham.

GEORGE A. JOHNSON, A.A.G.O. has asked the First Baptist Church of Omaha for an extended leave of absence to make a tour of Eastern schools and colleges, giving lecture-recitals. He will be booked by the Antrim Bureau of Philadelphia and his itinerary will cover nine states. While in the East Mr. and Mrs. Johnson will establish headquarters in Warren, Pa., the organist's birthplace.

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## New Features Mark 4th Edition of Book by William H. Barnes

Organ design and construction have been made the subject of so few books—at least in recent years—that appearance of the fourth edition of William H. Barnes' "The Contemporary American Organ" is an event of general interest to the profession and the industry alike. The new and completely revised edition represents the seventh printing. The demand thus indicated in itself is evidence of the practical usefulness of the work. That Dr. Barnes' book for a generation has remained alone in the United States in its field, though the first edition was published in 1930, likewise commends it to all who are interested in the "inside" of the organ and how its tones are produced. Thus one may safely predict a continuing demand for the volume in its new dress and enlarged contents as it has come from the presses late in August.

One of the things that impresses itself on anyone who looks through the book is the superiority of the illustrations. The halftone work is superb. The typography also is excellent except where plates from the older editions have been utilized. There are a number of new cuts that illustrate the intricate and interesting processes in organ building, made from photographs taken in various American organ factories. There are also upward of twenty new pictures of organ cases, consoles, etc.

Among new features that make the volume even more valuable than the earlier one may list:

There is a very informative chapter on mixtures and mutations, with specific information on the exact composition, scales and breaks of present-day mixtures as made by several leading American builders.

There is a series of model specifications for organs of six to thirty sets of pipes—a very practical presentation for committees and performers, even though Dr. Barnes points out that every organ

must be designed for its own place.

And the third feature is a supplement on electronic organs, describing the method of producing tones in the various electronics.

Then there are specifications of several of the world's outstanding instruments.

Dr. Barnes has made a contribution of undoubted value with his revised book.

### PIUS X SCHOOL SUMMER SESSION HELD IN NEW YORK

The thirty-second summer session of the Pius X School of Liturgical Music of Manhattanville College of the Sacred Heart, New York, opened July 1. The summer student body of professional men and women divides into a men's and women's schola which participate fully in the liturgical services each week. On Friday, Bishop Thomas J. McConnell offered a pontifical mass, during which the students sang Palestrina's "Missa Papae Marcelli." There was a high mass every Friday of the session and solemn vespers followed by benediction Aug. 6.

Vera Franceschi, gifted young Italian-American pianist, gave a varied program of numbers from Cimarosa through Debussy. Alice Anderson and her husband, Robert Hufstader, dean of the Juilliard Summer School, gave a joint recital in Pius X Hall July 21. Because of his administrative duties at Juilliard Mr. Hufstader is not teaching at the summer session this year. Dr. Ruth Hannas has joined the faculty to teach the course in sixteenth century polyphony.

ONE OF A SERIES of seven recitals in the Grossmünster (Cathedral), Zurich, Switzerland, arranged by the cathedral organist, Viktor Schlatter, was devoted to compositions by living Americans. This program, played by Mr. Schlatter, was presented July 8 and consisted of Seth Bingham's "Suite Baroque" and Passacaglia in E minor, Leo Sowerby's Fanfare and a Prelude and Fugue in C, Effinger.

M. P. MOLLER, INC., has received a contract for a three-manual and echo organ for the First Baptist Church, Elizabethton, Tenn. The contract was negotiated by the Möller representative in that territory, W. Ray Bradbury. The instrument will contain twenty-three voices, with console preparations for an echo organ.

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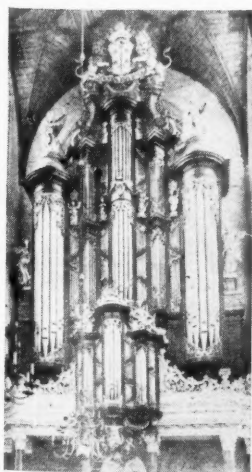
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## Bach Society Gives Its Twenty-Sixth Marietta Program

The twenty-sixth annual meeting of the Marietta Bach Society was held on the evening of July 30 at Cisler Terrace, the home of Thomas H. Cisler in Marietta, Ohio.

The annual Bach program was announced in traditional manner with chorales played by a brass choir. The choir was composed of high school students, who had been assembled by Mrs. S. W. Stout. The program was opened with selections played by junior members of the society. Arioso was played by Glenda Mae Vore; Polonaise in G minor was played by George Edward Lindamood. The introduction to the "Catechism" chorale preludes, the Prelude in E flat, was played by William E. Waxler. From the Trinity section of these chorale preludes "Kyrie, God the Father Everlasting" was played by Miss Corinne L. Theis and "Glory to God on High" by Professor John E. Sandt. From the Faith section "We All Believe in One God" and from the Baptism section "Christ, Our Lord, to Jordan Came" were played by Miss Camille Cochran; from the Confession section "Out of the Depths Have I Cried unto Thee, O Lord" by Mrs. Carl J. Prescher; from the Communion section the "Greater Catechism" version of "Jesus Christ, Our Saviour" by Mrs. Elizabeth Rampp Miller. The Conclusion, the Triple Fugue in E flat, was played by Professor Theodore Bennett.

The Allemande from the French Suite in E flat was played by Mrs. Gordon L. Harman. The four-part chorale "Sing Praise to God Who Reigns Above" was sung as an impromptu number by a Bach choir conducted by Professor Gerald Lee Hamilton, director of the department of music at Marietta College, accompanied by Professor Bennett at the organ. The aria "Et Exultavit Spiritus Meus," from the Magnificat in D, was sung by Mrs. Graham Stocks, accompanied by Mrs. Miller. From the Christmas Oratorio the recitative, "See Now the Bridegroom" and the aria "Prepare Thyself, Zion" were sung by Mrs. Earl H. Frey, accompanied by Mrs. Prescher.

Miss Marjorie Davis played the Prelude and Fugue in C major. The aria "My Heart Ever Trusting," from the cantata "God So Loved the World," was sung by Mrs. Edwin H. Flanders, accompanied by Miss Helen G. Hazlerigg. Miss Elizabeth Wendelken played the Concerto in G major. From the B minor Mass the aria "Et in Spiritum Sanctum" was sung by Dr. Harold T. Lacey, accompanied by Mrs. Lacey. The melody "Come, Sweet Death" was played as a trumpet solo by William Thompson, accompanied by Mrs. Miller at the organ.

Concluding the program Miss Lillian E. Cisler played Bach's last composition, the chorale prelude "Before Thy Throne I Now Appear."

### HARRISON WILD CLUB GUEST

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Members of the Harrison Wild Organ Club enjoyed the hospitality of Mr. and Mrs. E. A. Schlamp at their home in Hinsdale Saturday afternoon, July 24. Twenty-four partook of a buffet luncheon and had a generally delightful afternoon in the home and on the grounds. Mrs. Schlamp is the secretary and treasurer of the club.

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**HELEN E. McGURLEY, DEAD;  
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Mrs. Helen E. McGurley, a prominent organist and member of the American Guild of Organists, died at her home in Newport, R. I., July 20.

Mrs. McGurley was a past vice-president of the Rhode Island State Federation of Music Clubs, a past president of the Newport Music Club, secretary of the Newport Civic Music Association, accompanist for the Swanhurst Choral Society of Newport and organist and choir director of the Presbyterian Church of Newport.

Mrs. McGurley left, in addition to her husband, a daughter, Miss Mary Jean McGurley; her mother, Mrs. Sara M. Erskine, and a sister, Miss Alice Erskine, both of Staten Island, N. Y., and a twin brother, Dr. A. Mortimer Erskine of Berkeley, Cal.

"Go out into the highways and hedges, and compel them to come in, that my house may be filled."—Luke 14:23.



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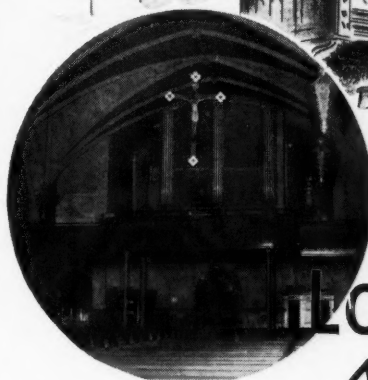
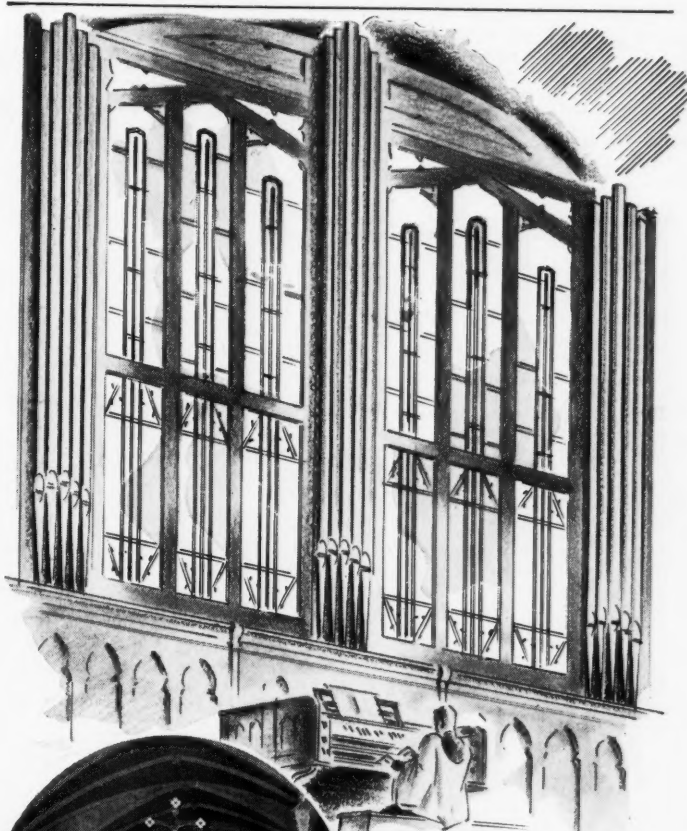
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## Review by Examiners of 1948 Guild Tests; Hints for Candidates

## ASSOCIATESHIP PAPER WORK.

In the past few years it has been evident to the examiners that there has been a steady improvement in the workings of the associateship papers. This year it was especially gratifying to see that the candidates had reached an even better appreciation of the standards required by the Guild.

**COUNTERPOINT.** (a) One of the main faults in the working of this problem was the fact that candidates did not consider the C.F. as a middle voice, and failed to adjust their syncopation accordingly. In the workings the suspension of the augmented fourth from the bass frequently appeared, and there were many unfortunate cadences. Candidates are reminded that a good unbroken fourth species consists of traditional suspensions, retardations and tied harmony notes.

(b) The florid counterpoint has improved vastly. It was interesting to examine the working of this problem. One felt the influence of two differently-minded scholars—the one allowing the liberty of much slow movement, the other advocating the discipline of rhythmic variety in the make-up of the fifth species.

(c) Some of the workings of this problem were pathetic. Many candidates seemed to be incapable of appreciating the tessitura of the C clefs. The alto voice sometimes sounded below the bass. A thorough study of the C clefs is recommended. Apart from this the test was well handled.

**FUGUE.** Candidates still do not understand that the answer should be in an adjacent voice. There are exceptions to this, of course, if one is writing a two-part fugue for pianoforte or strings, where more distant voices may be employed, but the general understanding is that a soprano should be answered by an alto, a bass by a tenor, a tenor by a bass or an alto, an alto by a soprano or tenor.

The instructions for a countersubject read that it should be written in "double counterpoint at the octave or fifteenth." This means just what it says. Candidates should study very carefully the writing of double counterpoint. Many candidates got into serious trouble in writing their inversions because their countersubjects exceeded the range of inversion. A countersubject should be a good companion to the subject; it should not cross it, neither should it imitate it. A good general rule is that the countersubject should move slowly when the subject is busy and be busy when the subject moves slowly.

The examiners came across tremendous carelessness in the supplying of accidentals in both answers and countersubjects.

**MUSICAL KNOWLEDGE.** Candidates should endeavor to answer only the required number of questions and to answer these completely. Also, they must remember that good English and spelling are important.

**EAR TESTS.** On the whole this test was done very well.

**MELODY HARMONIZATION.** The implied modulations were fairly well observed, but the given pattern was either ignored or crudely handled in many cases. Discords often were treated nonchalantly.

**UNFIGURED BASS.** As in the melody, discords were handled carelessly, and the material supplied during the rests in the bass left much to be desired.

**STRING TEST.** With few exceptions this was handled very well.

**HYMN-TUNE.** Candidates are advised to read the directions more carefully. Many wrote in the wrong key. Also there were some poor modulations to C major. Some candidates did not return to the tonic through B flat minor as directed. Again, many candidates showed a total lack of skill in handling a prescribed meter.

## FELLOWSHIP PAPER WORK

A great deal is demanded these days should be allowed thirty minutes instead

from a candidate presenting himself for a fellowship in the A.G.O., from whom a very high standard of work is expected.

**COUNTERPOINT.** (a) This was really a very simple problem, but candidates showed again, as in the associateship examination, the inability to deal with a C.F. in a middle voice. (b) The candidate is asked to provide three parts in florid counterpoint to a given C.F. The musical language used should be Palestrinian—transparent, clear and strong in chordal structure. The workings delivered, for the most part, were confused and incoherent.

**FUGUE.** There were three possible answers to the fugue subject, but few of the candidates arrived at any one of the three! It was a chromatic subject and the texture was handled inadequately. The obvious stretto (rarely arrived at) should have given a key to the answer.

**ESSAY.** For the most part the subject matter was adequately dealt with; however, the English was very questionable at times and the handwriting difficult to decipher.

**EAR TESTS.** These were very well done, with few exceptions.

**MELODY.** This test involved excursions into remote keys from a given tonic. The workings, as a rule, showed a tendency to resist these remote keys. Also, the string writing was seldom characteristic.

**GROUND BASS.** The ground bass is a test of the candidate's knowledge of variation writing. The given ground bass was forthright in character and capable of many varied harmonizations. However, most of the candidates showed a limited vocabulary in this type of writing.

**ANTHEM.** The examiners do not expect—and did not get—a masterpiece in this section of the examination, but they do expect coherent music and a reasonable treatment of the text. The anthem was a great disappointment this year.

**ORCHESTRATION.** The results of this test were, as a whole, frankly disappointing to the examiners. The candidate in recent years has not been required to make effective a piano or organ accompaniment for the orchestra. He is presented with a condensation on two staves of a pre-conceived orchestral piece. Therefore the outline is obvious; there is no serious problem. In their work candidates showed a ready knowledge of the concerns of instrumentation—range of instruments, clefs, transpositions—but nothing of the problems of orchestration which deal with color combination, voice distribution, voice leading, balance of choirs, balance of single voices, dynamics, etc. Besides organized study in orchestra, candidates should study assiduously and analyze the scores of the masters who are also masters of orchestration.

It is the advice of the examiners that candidates for either fellowship or associateship examinations should carefully study the examination booklet published by the Guild. Each section of the examination is dealt with in detail, and literature for study is suggested.

NORMAN COKE-JEPHCOTT.  
HAROLD HEEREMANS.  
PHILIP JAMES.

## REPORT OF ORGAN EXAMINERS.

The organ examinations on the whole showed improvement, though there are still some weak spots. The poorest showing was in the figured basses (for the A.A.G.O. candidates). Only a few of the candidates showed any real understanding of these. The harmonization of unfigured basses also left much to be desired. Even the melody harmonizations were too mechanical as a rule—strictly perfunctory. The transpositions, too, left a great deal to be desired.

The prepared pieces came off well, as usual, though there was a tendency to hurry the Bach on the part of the A.A.G.O. candidates. The same criticism holds true as in former years—the unprepared material, with the exception of the Trios, still lagged behind.

A few suggestions for next year follow: (a) The examiners suggest that the marks for the prepared pieces be reduced from 15 and 15 to 10 and 10. (b) The transpositions might be made a little more difficult. (c) The fellowship candidates

## Pass 1948 Examinations

Following is a list of the successful candidates in the 1948 Guild examinations:

## FELLOWSHIP.

John Alves.  
John Leo Lewis.

## ASSOCIATESHIP.

Arnold P. Ayllon.  
Mrs. Margaret Vollenweider Ballmer.  
Owen W. Brady.  
Arthur D. Carkeek.  
Lillian Clark.  
Wesley A. Day.  
Mrs. Miriam Clapp Duncan.  
Henry S. Fusner.  
Patricia E. Garrigus.  
Sarah Graham.  
Douglass M. Green.  
Ralph S. Grover.  
Kenneth W. Jewell.  
Ludwig Lenel.  
Robert Massingham.  
Bernard Mieger.  
J. Earl Ness, Jr.  
Eugene J. Selhorst.  
Barbara Jane Smith.  
Marilyn Thomas.  
L. Van Dessel.  
Robert E. Waller.  
Edmund B. Wright.

## CHOIRMASTER.

Raymond H. Herbek.  
Myron McTavish.

Examinations were given in twenty-seven centers. Ten candidates took the fellowship examination and two of them passed. Sixty-eight took the associateship test and twenty-three passed. Seven candidates registered for the choirmaster examinations, of whom two passed.

(d) A period of at least half an hour should be allowed at the close of each examination half-day, particularly if it be morning. Otherwise the examinations are likely to become rushed toward the end of the half-day.

J. LAWRENCE EBB,  
HAROLD W. FRIEDEL,  
CLARENCE DICKINSON.

## REPORT ON CHOIRMASTER EXAMINATION.

The examination of 1948 contained material the working of which should be common property of every candidate striving to pass this test. In the practical work most of the candidates failed to rehearse the choir fully, merely taking it for granted that the choir was proficient in the material suggested by the requirements. It is my suggestion that all who participate in the future read fully the requirement sheet. The viva voce showed a tremendous lack of knowledge in the various phases of choir organization and the factors that should be on call in the mind of a choirmaster. Before passing on to the written work I would like to suggest that future candidates improve their methods of approach in all the above by a more thorough search in this field of endeavor.

The written work, with the exception of a few, was far below par and left the impression that as church musicians we were still living in the years before 1920. By this I mean that the candidates were not prepared for the very essentials necessary for border-line musicianship.

That this examination may be worthy of the Guild and the church musician it is imperative that all who strive for the certificate do more reading, studying and research in the field of church music.

NEWELL ROBINSON.

In section I(b) of the examination one or two candidates spent too much time on exercises. These should be reduced to a minimum and portions of the works chosen for rehearsal utilized as exercises. Far too much use was made of the "OO" syllable in these exercises.

Most candidates treated plainsong in a wooden manner. Plainsong should be flexible and taught according to the Solesmes method. With one exception the correct phrasing of Hymn 398 (third stanza) was ignored.

The rehearsals (?) in church were disappointing. Few corrections of the choir

were made and the examiners were treated to an unusually large number of errors in the organ part.

In section II (paper work) the answers to selection of melodies, intervals, etc., were generally satisfactory. The harmonization of the hymn-tune brought forth some weird effects and one or two candidates showed a lack of knowledge of the elementary rules of part writing. In some respects the answers to question 7 were the least satisfactory portion of the written work. One or two candidates apparently were familiar with little music later than the Victorian school. It may be added that Gibbons' "Hosanna to the Son of David" needs something better than the average choir for adequate performance.

T. FREDERICK H. CANDLYN.

## Ruth J. Flower Pennsylvania Dean.

It is with regret that the executive committee of the Pennsylvania Chapter has accepted the resignation of Ernest Willoughby, A.R.C.M., as dean. Mr. Willoughby felt that due to pressure of work he could not assume the responsibilities of the office. The executive committee appointed the newly-elected sub-dean, Ruth J. Flower, A.A.G.O., to fill the vacancy caused by Mr. Willoughby's resignation. Harry Wilkinson, A.A.G.O., was appointed sub-dean.

Howard Gamble, F.A.G.O., Chm., will serve as chairman of the program committee for the coming season. The Guild school, inaugurated last year under Mr. Gamble's direction as dean, will be resumed this year. Sessions will be held Tuesday evenings beginning Sept. 28 and continuing through Nov. 2. The subjects to be studied will be diction for choirs, organ accompaniment and music of the pre-Bach, Bach, Victorian and modern periods for junior and adult choirs. Each subject will be presented by a speaker outstanding in his field.

ADA R. PAISLEY.

## Janie Craig Fort Worth Dean.

The Fort Worth Chapter held its final meeting and dinner of the season at the Meadowbrook Country Club May 31. Thirty-two members and guests were present. The following officers were elected: Miss Janie Craig, dean; Miss Marie Lydon, sub-dean; Mrs. Edward C. House, secretary; Miss Sheila Allen, treasurer; the Rev. Robert Boshen, chaplain; Miss Ida Lou Glaze, parliamentarian.

The business meeting was presided over by William Barclay, retiring dean. Plans were made for our concert course next season and we expect to have the finest series of recitals which the Fort Worth Chapter has sponsored to date.

MRS. PAUL JOYCE.

Chairman Publicity Committee.

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PHILIP JAMES  
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## David A. Pressley at Columbia Church for Fifty-One Years

David A. Pressley has completed fifty-one years at the organ in the Washington Street Methodist Church of Columbia, S. C., and in this period of more than half a century has endeared himself not only to the people of the parish, of which he is a devoted member, but to the entire community.

Last year at the early Easter service at the Washington Street Church the officials of the church presented Mr. Pressley with a silver pitcher and six silver goblets in behalf of the congregation in appreciation of his service for fifty years.

The church organization is 145 years old and has a membership of 2,000. Its edifice is the second one built since the original church had been destroyed in the Civil War. It appears that the secessionists met in the First Baptist Church. General Sherman, intent on destroying their headquarters, was misled when the Washington Street Methodist was pointed out, whereupon his soldiers burned it. In 1872 the present edifice replaced one erected after the destruction of the original house of worship. The windows of the main auditorium of the church are of art glass, Tiffany designed, and represent the life of Christ. The installation of these windows was suggested by Mr. Pressley.

In the absence of the regular organist, David Pressley, then 12 years old, was asked to play for the service one Sunday. The regular organist never returned and David became the permanent organist. After ten years as organist and choir director he began studying with George Summer Kittredge of Boston, director of music in a South Carolina college. He later studied piano with Edwin Hughes in New York.

When he began work in a Columbia bank in his youth, Mr. Pressley studied music and practiced at night. After holding various positions in the bank, from collection clerk to paying teller, he decided to devote his entire time to music. He then rounded out his training with study under Lynnwood Farnam.

The organ at the church when Mr. Pressley began was in the balcony and was made by A. B. Felgemaker. The church now has a three-manual Skinner organ with thirty-three sets of pipes, installed in 1920.

Mr. Pressley is a charter member of his chapter of the American Guild of Organists and was for two years dean of the South Carolina Chapter.

Mr. Pressley married Miss Warlick of Statesville, N. C. She is a graduate of Mitchell College, and studied piano and organ there. Mr. and Mrs. Pressley have one daughter, Annie Louise, who will be a junior at the University of South Carolina next semester. For the last two years she attended Mary Baldwin College.

Mr. Pressley has been a reader of THE DIAPASON for over thirty-three years.

### CHURCH MUSIC IN RUSSIA FACES REFORM MOVEMENT

A movement to reform Russian church music seems to have been undertaken officially. An Associated Press dispatch from Moscow July 26 reported that the head of the Russian Orthodox Church said that the church music of the day was out of tune with its spiritual surroundings. Patriarch Alexei, in his official newspaper, said decrees should be issued to regulate church singing, listing suitable compositions and establishing a religious censor to see that no others were sung in cathedrals.

Alexei complained that ancient church melodies were almost forgotten. He said the authorities must do everything possible to eliminate "worldliness" from church music. Metropolitan Grigori in Leningrad already has organized a commission to watch church singing, the patriarch announced.

THE ELKAN-VOGEL COMPANY of Philadelphia will issue a new "Festival Chorus" by Frances McCollin. This is a setting of Tennyson's "Ring Out, Wild Bells," for eight-part mixed chorus with orchestral accompaniment, and its premiere is scheduled with the Philadelphia Bach Festival Society for performance in March, 1949. Other new publications by Miss McCollin are a Christmas anthem, "O Little Town of Bethlehem," which won

DAVID A. PRESSLEY



the Harvey Gaul prize in 1948 and is being published by Boosey & Hawkes, and a two-part chorus for treble voices, "In the Hammock," to be published by C. C. Birchard & Co.

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## Organ of the Future as Factor in Musical Advance Outlined

[The following paper was presented by the well-known devotee of organ design at the symposium on the organ held at the St. Louis convention of the American Guild of Organists July 8.]

BY EMERSON L. RICHARDS

The development of art has always been influenced and directed by the external pressures of the culture of which it is a part. The state of a civilization is reflected in the light of its artistic achievements. The art of organ design follows this principle. It reacts to the musical tastes of the period. Music, lagging behind her sister arts, has developed slowly and has not yet reached maturity. It therefore follows that organ design has not yet reached its ultimate development.

The organ as an instrument of musical expression is so flexible that it responds readily to the shifting phases of musical development. It has not become standardized, as have other classic instruments. There has been no improvement in the viols in the past two hundred years. But the organ has developed as music has developed. As the general state of culture has influenced the trend of composition, so in turn has organ design responded to the cultural needs of that particular epoch.

### Must Watch Musical Trends

We are now at the turn of the century. Organs designed today will be with us for the next fifty years. It is our business, if possible, to explore present musical trends if we are to design the organs of the future correctly.

I do not conceive it to be a profitable adventure to speculate upon how many stops we can get today for so much money or exactly what voices should go on what division, or in futile attempts to defeat the laws of acoustics by using the same pipe twice. In discussing present organ design I conceive it to be our duty to look to the future and to consider the reasonably probable development of music and build our organs accordingly. We are not prophets and even experience may not prove the key to the future. But a brief survey of the development of the organ may be of some help in discounting that future. This development, following that of music generally, may be roughly divided into the classic organ, the romantic organ and the modern organ.

The classic organ was essentially a chorus instrument, designed primarily to play polyphonic music. Its massive tonal structure and superior power lent itself admirably to the service of the church. But the mistake is too often made of regarding the classic organ as a solo instrument. It was normally an important part in a larger tonal ensemble. We regard Bach as the summation of the classic school of music and still the greatest musical genius the world has produced. But his organ works, like his other instrumental compositions, are not his greatest music. This adjective must be reserved for the massive ensemble compositions in which the organ is an integral part of the vocal and instrumental chorus. The classic organ was essentially an ensemble instrument, both in the church gallery and in the concert hall. The smaller house organ also was a part of the chamber music ensemble. This was not due to any lack of inherent color or flexibility of the organ, but because the classic composers recognized the organ as an original musical resource and not as a substitute for something else. It was the classic ensemble (the chorus) that held the other musical forces together. The classic organ being an ensemble organ, its constituent voices were carefully integrated to form a homogeneous sound of the greatest harmonic depth and altitude.

### Organ Reacted to Romantic Era

With the advent of romantic composers the organ reacted to the new music in a manner that was entirely creditable to the culture of the day. The symphony orchestra had become the medium for the highest expression of the musical art. But such orchestras were actually few in number. They existed only in the largest centers of population and then mostly as

state-supported institutions. Consequently much of this monumental music was denied to the great mass of the people both in Europe and the United States. The organ was the one instrument that approached the orchestra in power, brilliancy and color; consequently it became the popular means of reproducing the new music and much classic music as well. Every English town hall installed a large organ, as did their equivalents in Germany and France. In the United States, with our aversion to state-supported art, the church undertook to supply the void left by the fewer public hall organs. Not with the happiest results either from the standpoint of the church or the concert hall. Still there were Boston, New York, Pittsburgh, Cincinnati, Cleveland and many high school organs to spread musical culture in the United States.

This new use of the organ naturally influenced the tonal design. The organs became larger and an attempt was made to make them more "orchestral." Strings were developed. The brass wind was pushed to overwhelming proportions. Imitative wood-winds were attempted. Transcriptions, not organ music, became the music of the day. As long as this development was carried on with restraint and acknowledgment that the organ was essentially an ensemble instrument, this trend in design was beneficial. In the hands of men like Walcker, Cavaille-Coll and Father Willis abroad, and Hutchings, Hook and Roosevelt here, the organ grew in tonal resources without sacrificing its fundamental design.

### Era of the Theater Organ

But with the advent of the Hope-Jones hallucinations, the excesses of the theater organ and the irrelevant banalities of the American romantic organ tonal design lapsed into a period of decadent radicalism that brought about a total collapse. By the beginning of the third decade of the twentieth century the organ ceased to be regarded as a serious musical instrument. By our own acknowledgment the public had lost interest in the organ and musicians generally no longer gave it serious attention.

It is quite true that this condition was accompanied by a similar recession in musical composition generally, but other factors had already decreed the doom of the romantic organ. The need for this type had ceased to exist. New and profound forces were exerting irresistible pressures upon both music and the art of tonal design.

Before 1920 the people of the United States had a very limited opportunity to hear and appreciate the world's great music. There were not more than five good symphony orchestras nor more than three good opera companies in the country. It is a mistake to accept unquestioned the often repeated statement that comparatively speaking the United States was musically a backward nation. It is quite true that the musical culture of Europe was somewhat broader because there was more leisure to devote to the arts. But the fantasy that every Italian fisherman was a Caruso and every English cotton mill worker a choral artist, or the average German and French organist another Bach, is an illusion. The average European member of the working class had about as much comprehension and taste for music as the average American of the same station in life.

### Situation Has Changed Radically

Now that situation has radically changed. Almost overnight the United States has become the most informed and musically alive people in the world. Electrical sound reproduction, radio, pictures, records have brought music home to the people. During the past three decades we have witnessed a revolution in the appreciation of music. It has become not only a people's art, but a prosperous art. There are today in the United States no less than seventeen orchestras of the very highest class. There are 142 orchestras capable of satisfactorily performing a Beethoven symphony and there are no less than 22,000 high school and collegiate bands and orchestras. To this we may add nearly 100 opera companies, besides a great army of instrumental soloists. Added to this we have the far greater coverage of the radio, with millions of listeners, and the other millions who get their music from records.

This combination of live and electrical transcribed music completely ousted the organ from its function as a substitute orchestra. The romantic organ is dead. The need that inspired it has ceased to exist. And now the organ is returned to its original function as a

ROBERT SMART



ROBERT SMART, a pupil of Clarence Mader, gave his last recital at Immanuel Presbyterian Church in Los Angeles July 19 before taking up his work under a scholarship at Curtis Institute in Philadelphia. He delighted his large audience with his playing of a well-balanced program. Works of Couperin, Kellner, Franck and Bach completed the first group and demonstrated his understanding of the classics, both in style and registration. A brilliant performance of Bach's Toccata in F deserves special mention; also his sparkling and exciting presentation of Sowerby's Toccata. Two new works by California composers were Purvis' "Spiritual" and Mader's "Diverissement." The Adagio and Finale from the Third Symphony of Vienne closed the program with a stunning climax. Immediately following this Mr. Smart was honored at a reception in the church parlor.

DORIS STANFORD COX.

unique musical instrument, unapproached by any other. Upon its own peculiar merits as a musical instrument it must survive or perish.

The economic and social pressures that will govern the future evolution of music are still in the making. And as we have noted, the future of the organ will be determined by these same forces. We know what not to expect, but we cannot predict with any degree of certainty the future design of the organ. World conditions are not now favorable to the creation of great music. No dazzling genius has flashed across the firmament, nor has the general plane of modern composition risen even to the level of mediocrity. Never has the technique of music been so widely understood or so painstakingly misapplied. Our modern composers live in a world of uninspired futility. Occasionally a single composer rises like an atoll above the troubled sea, but no mountain peaks stream across the horizon. We seem unable to meet the old masters on their own ground and the feverish search for new means of expression has resulted only in sensationalism and perversion, but not music. Jazz is only a free form of folk polyphony that is really centuries old. In its native uninhibited form it has the same interest as other folk music. In its commercialized form it is unrelieved monotony at best and at its worst only the boiled bones of dead composers.

Art flourishes in a rich, peaceful soil. If in the next five decades we have a free, uninhibited world we may count on a renaissance in music. But even if the present uncertainties continue and the art of music remains static we still have a vast reserve of permanent music upon which to subsist.

### Will Return to Original Function

If, then, the organ is through as a substitute for the orchestra, what is its future? I believe that the answer is obvious. It will return to its original function and peculiar position as a musical instrument in its own right and in its own place. There is no musical instrument that can replace it in the church. Its future there is too secure for debate. As a concert instrument, playing its own music, it should enjoy as wide an audience as any other solo instrument, for it not only will be available in more concert halls, but can now command the wide coverage afforded by electrical transcription. And while neither radio nor records are now satisfactory in reproducing organ tone in its entirety, the difficulties may be and probably will be surmounted. Organ music is now appreciated in millions of homes where it was never heard before.

I do not believe that the organ will

suffer from competition with electronic instruments. It has been demonstrated that none of the electronic instruments now on the market do in fact substitute for the organ. As I have repeatedly said, the great mistake some producers of these instruments have made is in clinging to the idea of trying to imitate the organ. These electronics do have musical value and undoubtedly they can and will be improved until they have still greater value. But it is my belief that the line of their development will be along the creation of an entirely new musical instrument, with tone colors entirely different from that of organ pipes. A new technique of performance may be developed and there is no reason now apparent why they cannot be joined with other classic orchestral instruments, and even the organ itself, in a greater expansion of concerted music.

It would be foolish indeed to speak too authoritatively of the future. The great tidal wave of technological development that has swept the world during the past ten years has left us too amazed and stunned to realize clearly what has actually happened. Science has literally leaped forward into the atomic age with no opportunity to look for a landing place. In the light of this incomprehensible experience we would be rash indeed to assay the future by any chemistry of the past. But let me repeat that the organs we build today will last us for the next fifty years. It would seem then to be the better part of wisdom to play safe and design only what is essentially a chorus organ and let the future determine what is necessary by way of reinforcement or supplementary thereto.

It is manifest that the fast disappearing romantic organ will not survive into the next century. The organ that can live in the new world of music is the so-called classic or chorus organ, the organ that can recreate the music that called it into being.

### Baroque Organs Are Few

It is, of course, silly to refer to the classic organ as now designed in America as a "baroque" organ. Judging from much of the hysterical writings that have appeared upon this subject one might think that the baroque organ has been spread over the land like a cloud of locusts. Such exaggerated propaganda undoubtedly suited the trade interest of a small minority of organ builders, whereas the fact is that probably not more than half a dozen baroque organs have been built in the United States. Of more than 200 organs built by G. Donald Harrison in the last ten years exactly three were baroque—that in the Germanic Museum, the one in the Worcester Museum and the one formerly owned privately by Ernest White and now in Canada. I know of only three, or possibly four, organs built by Walter Holtkamp that could legitimately be called "baroque"; and that is the sum total of that type of organ built in the United States.

### Defines the Chorus Organ

I need hardly define what I mean by a chorus organ. This design demands as a minimum two or more contrasting divisions containing reasonably complete flue and reed choruses of broad harmonic development. The foundation of such an organ is a great division of diapasons or principals covering the major harmonic range in pitch, from double to fifteenth, augmented by at least two mixtures, extending the harmonic range at least one and a half to two octaves. These voices should be of moderate scale and power and voiced on low wind pressure, so that there will be a complete blend in the chorus. Associated with this chorus there should be a minor chorus of organ voices, some of which must be of the covered or semi-covered type. This will give us a greater range of dynamics and color as well as depth to the chorus.

The contrasting division, which we will call the swell, should be an enclosed division featuring a complete reed chorus and mixture. This should be supplemented by a flue chorus of broad foundational voices, diapason in quality and strength. To this should be added some voices of an accompanimental character, one of which must be quiet enough to accompany the spoken word.

In an organ of any pretensions there would be added two divisions, both supplementary to the main divisions. The first would be an open division contrasting with the great in pitch and color. The scaling and wind would be lighter, the individual voices more on the flute side and greater harmonic interest obtained by the introduction of mutation ranks and perhaps some reeds of very free character. The second would be an enclosed division of more restrained voices than the first enclosed division. The voices would be milder and more accompanimental in character. Commonly this is called a choir division, but choir organs have achieved a bad name from their romantic associates, while this division should have an ensemble of its own distinguished from the swell only in intensity.

To this manual design we must add an independent pedal of proportionate size. This means that at least fifteen to



twenty per cent of the total voices in the organ should be allotted to the pedal. And one of these should be of 32-ft. pitch. Also there should be a reed predominance in the pedal, as in classic organs. Nor should mixtures in the pedal be neglected.

### Three-Manual Most Practical

The tonal plan here outlined envisages a three-manual organ, and this is the most practical for the performance of the music now available for the organ or that is most likely to be written in the immediate future. Of course, there will be many cases where funds will limit the design to a two-manual, and here compromises will be necessary. By way of illustration, in an organ of limited size the swell reeds, instead of being all trumpets, may consist of a 16-ft. bass clarinet of large scale, an 8-ft. trompette and a 4-ft. hautbois. I have had considerable luck with this reed ensemble, particularly if accompanied by a three or four-rank plain jeu. In the larger plan, having the usual 16-8-4 trumpets, this combination may go well on the choir.

I have said little of mixtures. They are essential to any organ worthy of the name. And a good three-manual would have at least five voices of this type—two on the great, one on the swell, one on the choir and one in the pedal. In a large three-manual I prefer three on the great, two on the swell, one on the choir, one on the secondary open division and two on the pedal.

I do not favor the extremely small two-manual, with its unified ranks, nor do I see much future for the very large four-manual. In the case of the very small organ too much of the cost is absorbed in the mechanical side. The cost of the console, the blower, the cost of installation and factory overhead are about the same for an organ of ten stops as for one of eighteen, and the latter is about as small as I care to go and still have an ensemble instrument.

As a rule I do not approve units, borrows or extensions. This attempt to get something for nothing is only fooling ourselves. Sometimes in a two-manual the borrowing of a soft swell stop on the great is the only way to get an accompanimental stop. The big four-manual is now a very costly machine, with little to justify it from a musical standpoint. Last winter I watched a very famous organist play the same program on several large four-manuals and on one two-manual. He invariably coupled the fourth manual to one of the others and played as if there were only three manuals, and the best recital was played on the two-manual. Nor do I approve pedal extensions, which I have often proved to be a costly delusion. Borrowing soft manual doubles to the pedal is admissible, but not the downward extension of principal manual stops to form the main pedal.

### Conservative; Not Reactionary

The type of organ that I advocate as the basic design for the future is conservative but not reactionary. I have no desire to bar any modern organ voice from the organ provided it will not destroy the ensemble. But I do not approve keen strings and orchestral reeds at the expense of vital voices to complete an ensemble. How to secure a satisfactory blend that will assure a flue and reed chorus is too lengthy a subject to go into here. Low pressure is essential. So is proper scaling. But the most important consideration in securing a good organ is position. A chorus organ cannot be totally enclosed. The more open the position the better the organ will sound. A west gallery is the ideal location for a church organ. Chancel organs are likely to get involved with low arches and deep chambers that destroy the purity and freshness of the flue chorus. In concert organs the instrument should be right on the stage—never in side chambers.

Since, as I have indicated, the organ will become more and more a part of a larger ensemble, it ought to be so located that the other voices may be closely associated with it and under the control of the same director.

Though what I say may sound radical, I believe that upon reflection it will appear to be conservative; it is not meant to be reactionary. I have no desire to look backward, but only to read aright the logic of events.

In Germany, where the organ reached its highest classic development, orchestral instruments also were played by the people and not merely by paid professionals.

This is the same condition that we are approaching in America. We do not realize it yet, but perhaps at least a third of our high school boys and girls now play some orchestral instrument. As this tendency grows and is carried on into adult life we are going to have more and more amateur orchestral assemblies. This may well bring about the same condition that we found in Germany before the war—orchestras in the church gallery in concert with the organ. It has already begun in the United States. Alexander McCurdy in Philadelphia offers one example. The new organ for the Boston Philharmonic is another.

### New Importance for Organ

This rapid development in the availability of vocal and instrumental resources does not mean the elimination of the organ in either the church or concert hall. The trend is just the opposite. The organ will take on a new importance. It will be the one indispensable instrument in the complete musical ensemble of the future. Experience has already taught us that the only organ of any value in such an ensemble is the chorus organ. Such an organ has the basic design of the classic organ as improved by modern action and by the advances we have made in the art of voicing here in America. We are building the organ of tomorrow—today. We cannot experiment with so costly an instrument. Individual taste should not dictate the design of the organ. The organist of the future will also play this organ. Nor should we compromise and cater to the whims of the uninformed committee, who in most cases have no real knowledge of what is correct design. The best and most effective organ is not necessarily the one with the most stop-knobs on the console. The people who buy the organ today will be gone tomorrow, but the organ will remain, to be judged and enjoyed by musical standards we cannot now foretell, but which we know will be quite different from our own.

Let us then leave to the future a sound and honest organ designed upon principles that have survived two hundred years of development and which future musicians can at least understand and respect. As organ designers we shall be judged by the future and not by the present. And that judgment we cannot escape. We cannot be all things to all people. The cheers of the present will not reach down the corridors of time. As we have built the best of the past into the best of the present, let us hope that it will also prove to be the best for the future. At least we will have done our duty sincerely in the belief that we have preserved for posterity an organ that will be worthy of maintaining its heritage as the king of instruments.

### FREDERICK STANLEY SMITH AT CHRIST CHURCH, RALEIGH

Frederick Stanley Smith, director of music in the Raleigh, N. C., schools and organist and choirmaster of the First Baptist Church for the last ten years, has resigned these positions to accept the post of organist and choirmaster at Christ Church in Raleigh.

Mr. Smith went to Raleigh from Southern Pines, where he was for six years music supervisor in the public schools and organist and choirmaster at the Village Chapel, Pinehurst, and Emmanuel Episcopal Church, Southern Pines. His work is known throughout the state. His choral groups have appeared annually before the city's service clubs and have presented programs of distinction over local radio stations. During the past season Mr. Smith gave a series of "music chats" from station WPTF that elicited much favorable comment. Several of his organ compositions were broadcast over a nationwide hookup from Radio City by George Crook, organist of the National Broadcasting Company.

### EDMUND PENDLETON DIRECTS TWO CONCERTS IN PARIS

Edmund Pendleton of the American Church in Paris directed two concerts recently with the Choeur Philharmonique de Paris, the chorus of the Superior Normal School and the chamber orchestra of the Conservatoire taking part. The first concert took place March 9 and the second was marked by the performance of Liszt's "Missa Choralis." The program was divided into two sections—pre-classic and romantic. Francoise Renet was assistant organist for the mass. Mr. Pendleton played the Toccata and a chorale prelude on "O Spotless Lamb of God" by Pachelbel and Liszt's Prelude on "B-A-C-H." The choral numbers included: "Hodie Christus Natus Est," Sweelinck; "Salve Regina" (soprano duet), Monteverdi; "O Süßer, O Freundlicher" (tenor solo), "Die Gottseligkeit" (trio, S.S.B.) and "Dialogo per la Pascua," and the final chorus from the "Passion according to St. Matthew," Schutz.



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CHICAGO, SEPTEMBER 1, 1948

## War Ravages Among Organs

A conception of war's destruction of organs is offered in an article published recently in *Der Morgen*, a Berlin paper. We are indebted to Herbert D. Bruening, the Chicago organist and teacher, for a copy of this article. It gives figures to show how German church music has suffered from the war and its consequences. Of approximately 225 organs in the Evangelical churches of Berlin eighty-five, half of them large instruments, were left in ruins and eighty-nine others were damaged more or less severely. Only fifty organs, or about 21 per cent of those which the German capital could boast before the war, were left unharmed. The editor points out the shocking fact that losses after the armistice actually were greater than those caused by bombing, partly because the instruments were exposed to the elements and largely because their pipes and other parts were stolen.

The immediate problem confronting Berlin is the repair and reconstruction of churches, as organs cannot be installed in roofless edifices. Added to this obstacle is the fact that of six organ factories in the Berlin-Brandenburg area five, one of them the world-famous establishment of Sauer in Frankfurt-on-the-Oder, were razed.

The article points out that for the immediate future it is planned to replace large organs that were destroyed with smaller ones. Such have already been placed in several prominent houses of worship.

So much for Germany. Other war-ravaged countries also have been struggling with the problem of reconstruction where the sound of bomb explosions took the place of the peacetime strains of organ music. The losses in England have been brought to the attention of Americans from time to time. In Canada a great work of brotherly love has been going on since the end of the war, with the BORF (British Organ Restoration Fund raising money for Britain through concerts and other means, and a sizable fund has been sent across the sea as the fruit of these activities.

## Reasonableness in Organ Design

One of the many program features of the St. Louis convention of the A.G.O. was the discussion at the symposium on organ design, as recorded in our August issue. Not least important was the fact that the papers and extemporaneous comments were marked by common sense. There was none of the stubborn assurance that only one method was right and therefore all others were wrong. The doctrine that the so-called classic organ alone was fit for any use seems to have been softened. After a very interesting paper by Emerson L. Richards, one of the chief apostles of the classic renaissance, and an equally informative his-

torical paper by Edward Gammons, followed by expressions from several others, including organ builders, the opinion of those present seemed to be voiced in a summary by William E. Pilcher, descendant of a family that built organs for several generations; he pleaded for an "American organ," embodying all the fine qualities of the instruments on which Bach and his contemporaries played, but not slighting the modern effects created in the course of the years in the building of what has been designated—too often in derision—as the "romantic" organ.

"Senator" Richards presented a well-prepared brief to support his plea for return to the classic design, showing the training of the experienced lawyer that he is. THE DIAPASON is reproducing his paper, for, whether or not one agrees with all of his argument, it contains much to provoke thought. At least he is justified in saying that he is not "reactionary" in his views.

Without doubt the development in the musical situation through the radio, the phonograph record and the multiplication of symphony orchestras has afforded rich and poor, whether in the great cities or in the small towns, the opportunity to become acquainted with fine music, and it is no longer necessary to have organs take the place of orchestras. And the large place reserved for the organ was pointed out. At the same time we believe that the majority of us, unless we are unreasonably rigid in our devotion to mixtures, will have the same feeling about beautiful solo voices in the organ that was expressed by Arthur B. Jennings, Walter Flandorf and others—they love them. And we have no reason to believe that Bach would have despised them.

The St. Louis symposium was not only interesting, but illuminating.

## More Good Words for Rheinberger.

Philadelphia, Pa., July 13, 1948.—Mr. S. E. Gruenstein, Editor THE DIAPASON. Dear Mr. Gruenstein:

May I take this opportunity to reply to and to sympathize with Mr. Kerslake, who wrote of the neglect of Rheinberger's works in THE DIAPASON of July 1. I feel there are several reasons for this.

First of all, it might help the Rheinberger movement if some of the merchants who purport to sell organ music had some of Rheinberger's works in stock. Some years ago I had to advertise in THE DIAPASON for the "Twelve Characteristic Pieces" after combing a city the size of Philadelphia in vain.

Secondly, it would be of tremendous value if those who teach organ would at least mention Rheinberger to their pupils. Of all the people with whom I have studied music—organ, piano, theory, choral, etc.—not one has ever mentioned Rheinberger.

Thirdly, it does no harm for organists to strike out for themselves now and then. While I never heard of Rheinberger from my teachers, I once came across some of his music in the public library and it did not take too long to realize that here was a composer from whose acquaintance I should benefit. There is entirely too much "follow the leader" in the field of organ playing and not enough of the pioneer spirit.

Finally, the list as compiled in THE DIAPASON is made up only from those organists whose programs are published. The great majority of organists do not send in programs. Perhaps they should, so that the compilation would be truly representative of what is being played throughout the country. Personally I have played nineteen different Rheinberger selections in the past five years, and had my programs been submitted the results of the compilation would have been different and Mr. Kerslake in better spirits.

Incidentally, you don't need the modern organ with all that this implies to play Rheinberger. My performances have been on a very humble two-manual tracker—vintage 1896. Rheinberger's organ among other things lacked a swell-box. Perhaps this is why his works are music—not sound effects, not impressionism, etc. There are sweet melodies; there are the obviously labored passages; but there are pages and pages of the real thing, some of it difficult and spectacular enough to tempt the modern supersonic speed demon virtuoso.

Get to know it, organists; it's good.

ROWLAND RICKETTS, M.D.

[Formerly organist and master of the choir, Grace Episcopal Church, Merchantville, N. J.]

## ERNEST WILLOUGHBY



ERNEST WILLOUGHBY, A. R. C. M., is leaving St. Mark's Church in Philadelphia to return to the Church of the Redeemer in Bryn Mawr, prominent Philadelphia suburb. He will begin his work there Sept. 1.

Mr. Willoughby was at the Bryn Mawr church for eight years, leaving to take the position at the cathedral in Victoria, B. C. Returning to Philadelphia he held the post at St. Mark's for the last three years. He is director of music at the Baldwin School, a short distance from the Church of the Redeemer. Mr. Willoughby will preside over a new Aeolian-Skinner four-manual organ, the specification for which was drawn up by him and published in THE DIAPASON in July.

Mr. Willoughby is an associate of the Royal College of Music (London) and before coming to this country was assistant organist of Hereford Cathedral, music master of the Hereford Cathedral School and assistant director of the Hereford Choral and Orchestral Societies and the Three Choirs Festival Chorus. In this country he has held positions at the Church of the Good Shepherd, Rosemont, Pa., and professor of music at Bryn Mawr College, college organist and director of the choir and chorus. While at Bryn Mawr College he was editor of the "Bryn Mawr College Choral Series" (Carl Fischer), which included several of his own compositions and arrangements for SSAA. Other compositions include settings of the mass, anthems and services and the popular carol "Joseph Came Seeking a Resting Place," recorded by Columbia as sung by the Westminster Choir. In Canada he held the position of organist and choir-master of Christ Church Cathedral, Victoria, B. C., director of the Victoria Choral Union and supervisor of music in the schools.

At the annual meeting of the Pennsylvania Chapter, A.G.O., last May Mr. Willoughby was elected dean, but had to resign from this office because of pressure of work. He is on the executive committee of the chapter and of the diocesan commission of church music (Pennsylvania) and is a member of the American Organ Players' Club.

Mr. Willoughby has given many recitals in Philadelphia and vicinity and in Canada and has been an adjudicator for the contests of the Philadelphia Orchestra youth concerts and other music festivals.

## GUSTAVE FERRARI, SWISS ORGANIST-COMPOSER, DIES

Gustave Ferrari, eminent Swiss composer, organist and conductor, died in July in Geneva, Switzerland, according to word received in New York by Seth Bingham.

As a young man Mr. Ferrari was a pupil of Eugene Gigout in France. He was the composer of several organ pieces of pronounced merit. One of them is a Fantasy on French Folksongs, published by H. W. Gray, and another is an Andantino Meditation, published by Stainer & Bell.

Mr. Ferrari spent two extended periods of residence in this country, the first, from approximately 1916 to 1928 and the second from 1940 to 1946. Previous to his first visit he had lived in London, where his wife died soon after the birth

## Looking Back Into the Past

Thirty-five years ago the following news was recorded in the issue of Sept. 1, 1913—

The specification of the large Austin outdoor organ for Balboa Park at San Diego, Cal., was published. This instrument was presided over until his death by Dr. Humphrey J. Stewart and was the gift to San Diego of John D. Spreckels. It attracted worldwide attention.

G. Darlington Richards, for several years associate organist of St. Thomas' Church, New York, was appointed organist and choirmaster of St. James' Church, effective Sept. 1, succeeding Dr. Walter Henry Hall, who resigned to take a place on the faculty of Columbia University.

The question of "dead" combinations, stirred up by the console standardization committee of the A.G.O. and through criticisms of the committee's recommendation of combination pistons which do not move the stops, provoked a debate which filled a page of the issue of THE DIAPASON.

Andrew D. White, president emeritus of Cornell University, placed the contract for a large organ for Bailey Hall at the university in Ithaca, N. Y., with the J. W. Steere & Son Company of Westfield, Mass.

Twenty-five years ago the following news was recorded in the issue of Sept. 1, 1923—

The National Association of Organists opened its annual convention Aug. 28 at the Eastman School of Music in Rochester, N. Y.

The French government bestowed the decoration of the Legion of Honor on Marcel Dupré Aug. 9.

Ten years ago the following news was recorded in the issue of Sept. 1, 1938—

Arthur B. Jennings was appointed to the faculty of the University of Minnesota, succeeding Arthur W. Poister, who went to Oberlin Conservatory.

The memoirs of Louis Vierne, written by him shortly before his death, were translated for THE DIAPASON by Esther E. Jones and the first installment of these interesting recollections was published.

of his second child.

Mr. Ferrari acted as arranger and accompanist for Yvette Guilbert for many years. Many of his folk-song arrangements were published and he composed the world-famed song "Le Miroir" ("The Mirror"). He was a folk-song specialist, gave many recitals here and in Europe, and broadcast over BBC in London regularly from 1928 to 1940 during his second residence there.

Mr. Ferrari is survived by a daughter, Mrs. Evelyn Holmes of South Arlington, Va.

## TEEN-AGE CHURCH MUSIC CAMP FIRST OF ITS KIND

What is believed to be the first music camp of its kind was held July 13 to 21 at the West Florida Baptist Assembly grounds near Panama City. This camp was called "Harmony Bay Youth Music Camp." Teen-age young people who were recommended by their pastors from the churches of West and North Florida gathered for nine days of intensive church music training. Only those who were vitally tied into the music programs of their local churches were allowed to attend. C. A. Holcomb, director of the church music department of the Florida Baptist convention, was general director of the camp. Courses in hymn playing, conducting, church music appreciation, etc., were conducted by a faculty of outstanding teachers. All those attending the Harmony Bay Music Camp were formed into a large choir, directed by Mr. Holcomb.

The feature of the camp that made it unique was the fact that it was devoted entirely to the development of young people and to church music.

AUDITIONS FOR CHURCH organists and soloists sponsored by the Guild of Church Musicians of Detroit will be held Sunday, Sept. 12, at 3 p.m. at the Woodward Avenue Baptist Church, Woodward at Winder. Musicians wishing to appear in the auditions should correspond with the Detroit Council of Churches, 404 Park Avenue Building, Detroit.



**LAWRENCE MOE GIVES TWO  
RECITALS AT CAMBRIDGE**

Lawrence Moe of Ellensburg, Wash., substituted for E. Power Biggs in two CBS recitals Sunday, Aug. 1 and 8, from Cambridge, Mass. Mr. Moe took Mr. Biggs' place at the organ in the Harvard Germanic Museum while Mr. Biggs filled two engagements at the Berkshire music festival in Tanglewood, Mass. Mr. Moe is associate professor of music at Central Washington College and this summer is continuing his musical studies in Cambridge.

At his first recital Mr. Moe played Widor's "Symphonie Romane." His second program included two works by George Frederick McKay, professor of music at the University of Washington, Seattle. These were the first movement from the Second Sonata and the Toccata from the First Sonata. This was their first radio performance. The remainder of the program consisted of Honegger's "Two Pieces for Organ" and the Prelude and Fugue in A major by Walther.

RICHARD W. ELLSASSER will open the series of organ recitals at the Wilshire Methodist Church in Los Angeles, Cal., with performances Oct. 10, Nov. 14 and Dec. 12. Other artists to be heard are Alexander Schreiner, David Craighead and Richard Ross. Mr. Ellsasser's first program will include three early works, three compositions by Bach and compositions by Virgil Thomson and Leo Sowerby. He has also programmed an original tone poem and an improvisation.

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## The Lost Organist

[From the Providence, R. I., Evening Bulletin.]

*Seated all day at the organ  
And not feeling in very fine fettle,  
His feet, apparently, wandered idly  
Away from the noisy pedal.*

At any rate when it was time for the organist at the Republican convention to play Miss Nordeen's (it sounded like) accompaniment Tuesday night to "The Star-Spangled Banner," he wasn't there. Vanished—more elusive even than the lost chord, for they never did find him. Not in time for Miss Nordeen's solo, certainly; so the brass band substituted, with what might be called untimely results.

Where was he? Millions of anxious Americans, brought up with complete faith in organists, were left in the dark. The chairman, the committee in charge of the organist, Miss Nordeen, the band leader, and apparently the organist himself were in the dark.

Where was he? Wedged in his instrument trying desperately to fix it? Discussing airy nothings with the second contralto while the leading soprano chewed her fingernails? Getting his orders in some little, smoke-filled room? Where? This sort of thing simply isn't done.

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week the organist is in his place, a thoroughly dependable fellow. If he is one beat off on the solo or half a beat out on the "Amen," he hears about it. He is there in church, in the theater (alas!) and over the radio (and a-lack!). Right on the dot.

The wind may give out, the keyboard turn mute under his touch, keys stick, stops fail, the biggest pipe moan like a foghorn, but the organist is in his place, the most dependable character in America. Where in the world was this indispensable man Tuesday night?

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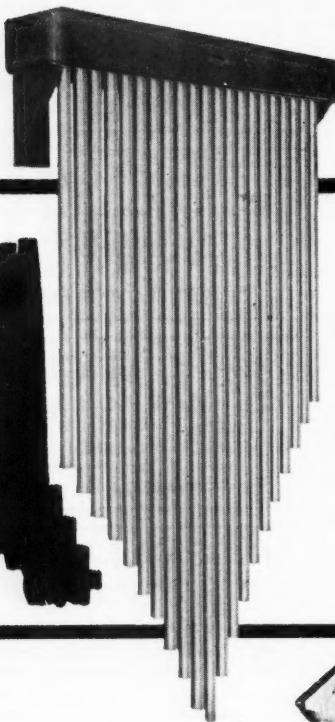
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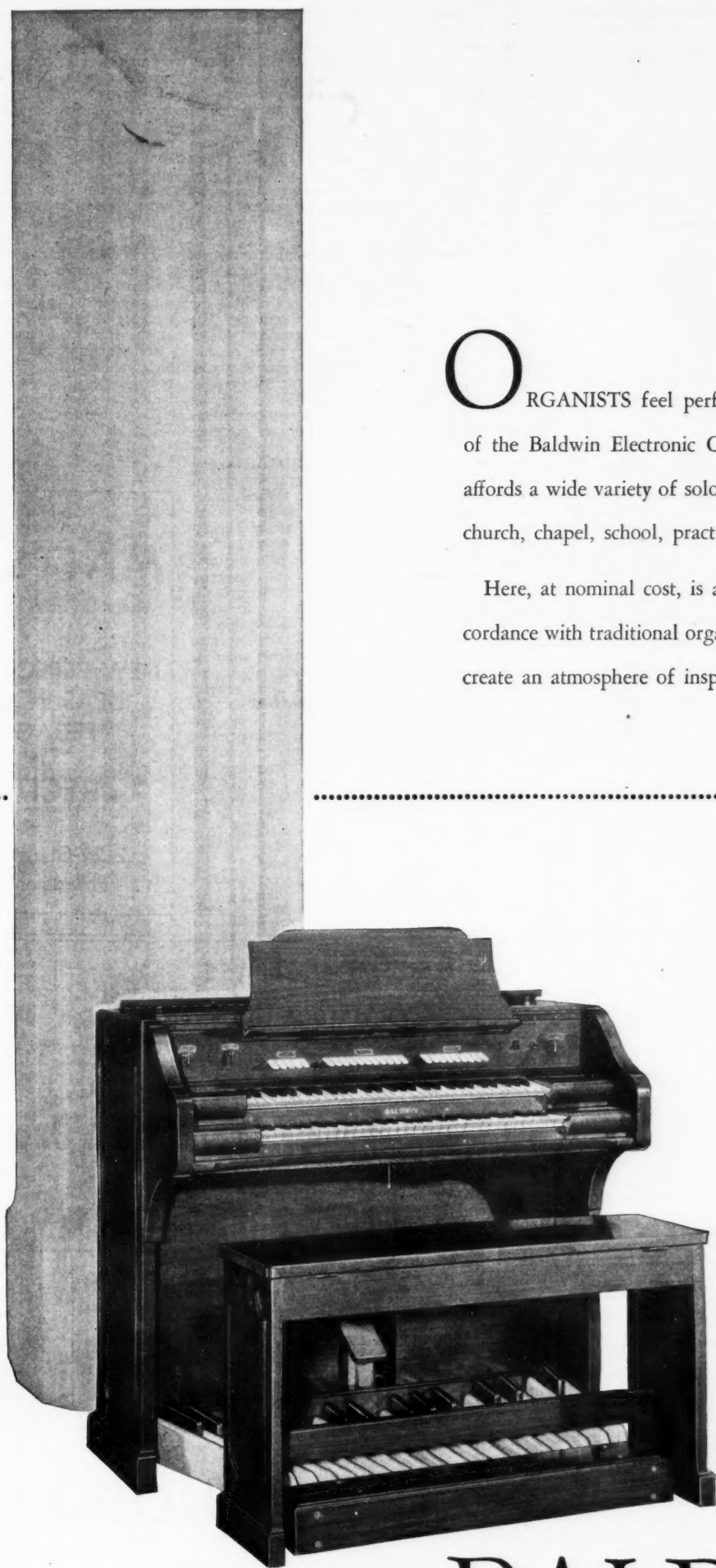
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## Reason for Music's Existence as Factor in Church Service

[The following is the text of a paper presented by Dr. Barker of Detroit at a session of the section on nonliturgical music at the convention of the American Guild of Organists in St. Louis July 6.]

By CYRIL E. BARKER, Ph.D., A.A.G.O.

Music has been such an integral part of worship for so many centuries that it may seem strange to put forth today a hypothesis for its existence in the service. There is value in searching out the reason for the existence of any factor which performs so great a function as does music in the act of worship. It is rational to assume that weaknesses and errors do exist and they can be corrected only after research to establish the reasons for the presence of music as a functional entity.

The social manifestation of religion is the institution of public worship, and worship is concerned with bringing about the right "inner state" of the heart toward God. The central idea of worship is that of man "in the acts of adoration and praise, of humility and silent listening, understanding the significance of his own being and achieving for the moment the full height of his stature." [Dickinson.] An analysis of each phase of a public worship service should reveal consistent contribution to this desired goal, otherwise the entire act of worship becomes a mockery, a mere "going through the motions."

Music exists in time and space. It is a subjective art; so it becomes increasingly apparent that, because it is subjective, it can well be used objectively in worship as the great channel through which the subjective goal in religious experience comes to manifestation.

"The art of worship" is a phrase often heard. If the premise is accepted that an art—any art—is concerned with the intellectual, emotional, moral and spiritual life of man, then it is correct to call worship an art. But any art must avail itself of material resources in order to bring forth spiritual values.

The music of western civilization owes its development to the Christian church. All of the primary techniques of music were fostered and developed because of the church's need for music. Changing cultures have re-evaluated the importance of various functions of the church, but it is not presumptuous to say that the worship service is still the great central factor and it is fitting that music continues to serve the church that nurtured its growth. The spiritual health of any church depends largely upon what happens at the Sunday morning service. Is the church keeping pace with the challenge of the hour? Is it using music in all its objective force as effectively as it should?

Much of the so-called Christian civilization today is a desolation peopled with emotional instability, political restlessness, social discontent and intellectual confusion. Is it possible that the uncertainties of the present will produce an uncertain generation? For such a time as this the opportunities and responsibilities of the church lie in providing certainty for uncertainty, in supplying strength and faith for instability, in showing a way of life wherein God may be revealed to the hearts of men. The tremendous challenge calls for an enormously vital concept, a program that meets the needs of this day. It is of supreme importance that the current needs be reflected in the act of public worship.

Much of the textual content of church music of the later nineteenth century reflects the attitude toward doctrinal truths which emphasized heaven and the future life, the drying of tears and freedom from pain, the absence of trials and tribulations after death. Would it not be pertinent to ponder a statement made by Dr. Culbert G. Rutenber of Philadelphia's Eastern Baptist Theological Seminary? He warned the delegates (Northern Baptist convention) that churches are "fearful, humiliated and frustrated." "The church," he said, "is reduced to an institution whose function it is to comfort the aged and to wipe the eyes of those who couldn't take it in the struggle of life."

Worthy as these "missions" may be, they are but two facets of the Christian message, which ought to be balanced by a militant attitude toward social evils

and the will to serve. The church in its endeavor to bring religion to men must use many methods of approach, but always the great gateway is the service whereby religion is made manifest through instruction, indoctrination and persuasion.

Worship is progressive. Like music, it exists in time and space. A congregation should have an experience of moving from idea to idea, a sense of gradual spiritual advance until the worshiper reaches the desired exalted plane within his heart—the subjective goal in religion. This progressive experience is as old as the first liturgy. The expanding process whereby preparation for worship extends into confession and forgiveness, acts of praise, communion and fellowship with God, is certainly not an unusual thought, but the conscious application of progressive worship is unusual in most nonliturgical churches. Whenever a systematic and intelligent order of service is arranged music has the greatest opportunity for unifying and intensifying the service.

The music used in the nonliturgical churches of the present day is a blending and integration of many theological trends and practices. The Hebrew temple worship is found in the use of the Psalms; the synagogue and the early Christian church are represented by canticles and antiphons. Some of the most beautiful music in common use today comes from the Latin and Greek liturgies and from the rituals of other branches of organized Christianity, such as the Anglican and Lutheran Churches. Congregational praise was returned to the church during the soul-stirring days of the Reformation.

Congregational song is a pronouncedly Christian exercise. The power of the hymn in unifying and directing thought is enormous. On this basis alone the use of proper hymns and hymn-tunes warrants great care in selection. Parallel with congregational song in religious importance is the discriminating use of the organ. It is indispensable for cohesion, for it will induce responsive moods, will carry the worshiper in acts of adoration and praise and will lead him to a place of humility and quietness before God. These two musical elements are sufficient adjuncts to a fine service, but the experienced director points out the fact that congregations are indolent and often appallingly ignorant of even the great, supposedly familiar, hymns of the church. This part of the service needs encouragement; so the choir is organized. Whenever this is offered as a reason for a choir's presence in the service an amazed look of disbelief appears on the face of the chorister; yet this was the original function of a choir—to lead the congregation in singing an increasingly complex ritual which had grown beyond the capabilities of the congregation to carry by itself. While this basic function is important, the intelligently directed choir can, through the presentation of well-chosen responses, introits and anthems, give the same kind of assistance in worship experience that the organist gives—that of integrating the service.

In the church of today this integration is not only acceptable but mandatory. A Scripture passage or a responsive reading becomes more significant and meaningful when used in juxtaposition with a musical setting of the same text or one which intensifies the spoken message. A choral response to a pastoral prayer becomes a personal utterance of petition for each worshiper. The anthem, which is that special choral selection prepared by a choir whose capabilities and training enable them to present a more beautifully expressive and elaborate setting of a great Christian truth, should be selected with sincerity, so that the listening worshiper is uplifted. Worship music must not be in the nature of a soporific or a spiritual anaesthetic. Meditation and jubilation have equal importance.

The introduction of non-worship elements, such as announcements, is the great destroyer of worship continuity. Whenever this "evil" is necessarily present in a service it is least offensive when it follows the worship period. If the service is planned on a two-fold pattern, the first part to be the worship of the congregation, which concludes with the presentation of tithes and offerings, the second part to be the guidance and instruction of the congregation through the sermon which may teach, exhort and inspire to service, then there is only one logical time for announcements. In those situations where services are not planned on this two-fold design and the worship

atmosphere is shattered by the thoughtless injection of those statements that herald the week's activities and pronounce the church's needs, monetary and otherwise, the organist carries a double burden. He must, through his music, dissolve the disturbance caused by the introduction of the secular and recreate the atmosphere which will recapture reverence. *The organist, when he elects to enter this area of service, accepts this responsibility of creating and maintaining a worship atmosphere and assumes the role of spiritual coordinator in the worship service of his church.*

The reason for music's effectiveness in worship lies in this obvious functional value. The artistic and emotional appeal of music intensifies language, making the meaning of words more penetrating. The intimate blending of Scripture and poetry with music is an element which reaches into the depths of man's being in a way unmatched by any other artistic means. Music illuminates thought by the varying power of repetition. It may continuously unfold the same idea through sequence and variation to a degree impossible in any other form. Through the dynamics of musical expression thought impressions gain powerful momentum. When words fail because of inadequate means of utterance or the limitations of verbal expression, then music with its emotional potency and resource carries and expands the thought to the ultimate. This reinforcement of language and thought is the invaluable contribution of music as a functional objective force in worship.

When this basic foundation becomes an approach to the use of music in worship, then the superficial is immediately apparent. The thought of music being present in a service for its entertainment value is obnoxious. Human fallibility is often at fault in unconsciously appraising music on the basis of its appeal to the congregation, minister, music committee or, occasionally, the organist himself. The appeal of the popular is always present, but it will prove fallacious. Many of the pernicious evils of church music have been the result of succumbing to this temptation. Charles O'Connell in the "Victor Book of the Symphony" makes a significant statement in this regard:

"Immediate and widespread popularity has accomplished the ruin of many musical works of considerable merit, and for reasons much similar to those which made the brummagem songs and dances of Broadway but the ephemeral efflorescence of our swift and brilliant modern life. They are heard too frequently, assimilated too quickly, and their intellectual content is not sufficient to sustain, for any considerable period, the soul of man, to which all valid music must appeal in order ultimately to survive."

If the great task of the church is the priestly function of lifting and directing the minds and hearts of mankind toward God, then music, sincerely used as a great objective force, can establish the necessary emotional unity and intellectual momentum to achieve this healthy elevation of the spirit. The music of the church, therefore, being functional and not complete in itself, becomes a significant expression which may be transferred to the individual as a personal utterance.

This, then, is the rationale, the reason for music's existence in religious worship. It is the heart, the very core, of all great and effective church music.

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2. Viola.....	16'	49	10. Flute.....	4'	61
3. Open Diapason.....	8'	61	11. Violina.....	4'	61
4. Flute.....	8'	61	12. Twelfth.....	2-2/3'	61
5. Flauto Dolce.....	8'	61	13. Fifteenth.....	2'	61
6. Viola.....	8'	61	14. String Mixture 2 ranks		122
7. Dulciana.....	8'	61	15. Chimes (Stop Tablet and Stop Tablet Switch only)		
8. Celeste.....	8'	49			

### SWELL ORGAN

	Pitch	Notes		Pitch	Notes
16. Bourdon.....	16'	49	22. Stopped Flute.....	4'	61
17. Stopped Flute.....	8'	61	23. Violina.....	4'	61
18. Flauto Dolce.....	8'	61	24. Flute Twelfth.....	2-2/3'	61
19. Viola.....	8'	61	25. Flautina.....	2'	61
20. Dulciana.....	8'	61	26. Oboe.....	8'	61
21. Voix Celeste.....	8'	110	27. Tremulant		

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	Pitch	Notes		Pitch	Notes
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29. Dolce Gedeckt.....	16'	32	32. Violoncello.....	8'	32
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The Fourth edition of "The Contemporary American Organ", to be available about August 15th, contains nearly a hundred pages of entirely new text and illustrations.

Notably, the chapters on "Tonal Design of the Organ" and "Specific Examples of Good Tonal Design" have been completely rewritten, with the most important up-to-date examples of organs substituted for earlier ones.

Another feature of these chapters is the complete series of model specifications from a six-stop unified organ, to an organ of thirty stops. These specifications, which are graded in size from smallest to largest in very easy stages, it is hoped will be of great practical value to perplexed church committees and to beginning students of organ design. Nothing like it has ever before appeared in print, so far as we know.

The chapter on Mixtures and Mutations has also been rewritten, with a great deal more specific information on the exact composition, scales and breaks of present-day Mixtures as made by several leading American organ builders, than has been available heretofore. This is of special interest to organ builders and organ designers.

In the "Supplement on Electronic Organs" is now included a description of the newer type oscillating-tube electronic organs. Also other electronic devices are described which are used in connection with the organ, such as Vibra-Harp and electronic Echo organs and electronic 32' effects.

About two dozen new photographs and drawings have been added, and the half-tones, presswork, paper and general appearance of the book have been greatly improved, as compared with the war editions. The binding is leatherette, stamped in genuine gold-leaf.

This is the fourth revision of the work, since it first appeared in 1930. During this period it has become the standard reference work on American Organ Building. It is found in many university, college and music school libraries, as well as public libraries. The present edition brings it strictly up to date, with all important improvements in organ building and electronic organs being noted which have taken place up until 1948.

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# Programs of Organ Recitals of the Month

**Mario Salvador, St. Louis, Mo.**—Mr. Salvador, organist of St. Louis Cathedral, will give the dedicatory recital on a three-manual Casavant organ in St. Mary's Church at Kitchener, Ont., Sept. 15. He will present a program consisting of these compositions: First movement, Sixth Symphony, Widor; Allegretto, Parker; Chorale Prelude: "Christ, unser Herr, zum Jordan kam," Bach; Prelude and Fugue in A minor, Bach; "Belgian Mother's Song," Benoit-Courboin; Chorale in A minor, Franck; "In dulci Jubilo," Karg-Elert; "Carillon de Chauteau Thierry," Bingham; Concert Study on "Salve Regina," Manari; Scherzo, Salvador; "The Nativity," Langlais; Prelude and Fugue in G minor, Dupré.

**Robert Amerine, Philadelphia, Pa.**—In a recital on the organ in the grand court at the Wanamaker store Aug. 11 Mr. Amerine presented the following program: Prelude and Fugue in D major, "I Stand at the Threshold," "O Lord God, Have Mercy," Bach; Concerto in F major, Handel; Two Fantasies, Hesse-Bedell; "Mater Dolorosa," Symphony I, Weitz; "Romanza," Purvis; Magnificat 5 and "Cortege et Litanie," Dupré.

In other daily programs through the last month Mr. Amerine has played the following compositions among others: Fantasie and Fugue in G minor, Bach; Lesser Fugue in G minor, Bach; "The Bells of Ste. Anne de Beaupré," Russell; "Vision of the Church Eternal," Messiaen; Nine Pieces, Langlais; Ballade in D, Clokey; Pastoral, Mader; Twenty-Four Pieces in Free Style, Vierne; Symphonies 2 and 5, Widor; "Mountain Sketches," Clokey; Twelve Hymn Preludes, Bingham; chorales from the "Liturgical Year" and the Schübler Chorales, Bach.

**Warren D. Allen, Stanford University, Cal.**—Dr. Allen gave a recital at the Memorial Church Aug. 1, assisted by the students from the departments of music and education. The program was as follows: "Tiento 5 Tono, de Falsas," Cabanilles; Ricercare, Frescobaldi; Toccata for the Elevation, Frescobaldi; Toccata and Fugue in D minor, Bach; Sonata, Jean Marie Le Clair (soloists, Helen Hall-lawell, violin; Clifford Cunha, viola); Four Chorale Preludes from the "Little Organ Book," Bach (with the chorale sung by mixed voices before each one); Adagio from Clarinet Concerto, Mozart (Warren K. Bohn, soloist); Fantasia in F minor and major, Mozart; Recitative and "Prayer," Berlioz (arranged from the second movement, Grand Symphony for Band, Op. 15; Robert L. Karlin, trombone soloist); Recitative and Finale, Sonata 1, Mendelssohn.

**Reta Jean Rippey, A.A.G.O., Seattle, Wash.**—The choir of the Green Lake Church of Seventh-Day Adventists presented Miss Rippey in a recital June 27. She played: Concerto in A minor, Vivaldi; Bach; "When in the Hour of Greatest Need" and "Lord Jesus Christ, unto Us Turn," Bach; Allegro from Sixth Symphony, Widor; Scherzetto, Vierne; Fantasia in A major, Franck; Toccata, Sowerby.

**Arthur R. Croley, Nashville, Tenn.**—Mr. Croley of the Fisk University faculty has been busy with summer recitals. June 20 he played at Fisk for the summer school, July 10 he gave a recital at Tougaloo College, Tougaloo, Miss., and later in July he gave three morning programs and two half-hour vespers for the Institute of Higher Education, attended by college presidents and other officials, at Scarritt College in Nashville. For the vespers recital at Scarritt July 23 he selected this program: Communion, Purvis; "Epiphany," Edmundson; Trumpet Tune and Air, Purcell; Toccata, "Thou Art the Rock," Mulet. His morning program on the same day was as follows: "O God, Our Help in Ages Past" (hymn harmonization, Croft; Fugue in E flat, Bach); "How Brightly Shines the Morning Star," Pachelbel; "Lo, How a Rose E'er Blooming" (harmonization by Praetorius; setting for organ by Brahms); "Aria Pastorale," Valentine Rathgeber; Elevation No. 3, Dupré; "Les Enfants de Dieu," from "La Nativité," Messiaen.

The Tougaloo program was as follows: Six Pieces from the "Water Music" Suite, Handel; Arioso in A major, Bach; Toccata and Fugue in D minor, Bach; "Marche Religieuse," Guilman; "March of the Little Lead Soldiers," Plerne; "Liebestod," from "Tristan and Isolde," Wagner; Allegro Vivace from First Sonata, Mendelssohn; "Chant de Paix," Langlais; "In Springtime," Kinder; "Mammy," from "Magnolia Suite," Dett; Finale from First Symphony, Vierne.

**Ludwig Altman, San Francisco, Cal.**—A special feature of the eleventh Carmel Bach festival were two recitals by Mr. Altman, played in All Saints' Church July 21 and 23. The first program, consisting of works of Pachelbel and Bach, was as follows: Toccata in C minor, "How Beautiful Shinneth the Morning Star," Ricercare and "From Heaven High," Pachelbel;

Prelude and Fugue in G major, "Sleepers, Awake," "We All Believe in One God," Six Chorale Preludes from "The Liturgical Year" and Triple Fugue in E flat major, Bach.

The second recital was devoted to Buxtehude and Bach and included: Prelude and Fugue in F sharp minor, "Praise God," "O World, I Must Leave Thee" and Fantasy on "How Beautiful Shinneth the Morning Star," Buxtehude; Concerto in A minor, "Come, Saviour of the Heathen," Prelude and Fugue in B minor and "Before Thy Throne I Stand," Bach.

**John E. Fay, A.A.G.O., Portland, Maine**—Mr. Fay, organist of St. Joseph's Church, was the recitalist the week of July 6 at the City Hall Auditorium, and among his offerings were the following: July 7—Prelude in D, Clerambault; Minuet, C. P. E. Bach; Allegro from Tenth Concerto, Handel; Arioso, Bach; Chorale Prelude, "In Thee Is Gladness," Bach; "Album Leaf," Dethier; "Canyon Walls," Clokey; "La Nativite," Langlais; Prelude on "B-A-C-H," R. K. Biggs; Meditation, Sturges; Toccata on the Gloria, Dupré.

July 9—Trumpet Tune, Purcell; Sonata, "God's Time Is Best," Bach; Little Fugue in G minor, Bach; "Pans Angelicus," Franck; Scherzo from Fourth Symphony, Widor; "Dreams," McAmis; "Deo Gratias," Biggs; "Ronde Française," Boellmann; "Romance" from Fourth Symphony, Vierne; Toccata, Gigout.

**Charles H. Finney, F.A.G.O., Jamestown, N. Y.**—Mr. Finney gave the dedicatory recital on a Baldwin electronic organ in the Free Methodist Church July 30. His program was as follows: "Exultemus," Kinder; Aria and Allegro quasi Presto, Tenth Concerto, Handel; Fugue in G minor (the lesser), Bach; Epilogue on "Old 100th," Farrar; "From Greenland's Icy Mountains," Bingham; "O World, I Now Must Leave Thee," Brahms; Chorale Prelude on "Andernach," Willan; "Song of Joy," Langlais; "Impromptu," Vierne; Magnificat I, Dupré; Toccata, Fifth Symphony, Widor.

**Irving D. Bartley, F.A.G.O., Durham, N. H.**—Mr. Bartley was heard in a recital at the University of New Hampshire July 21, presenting the following program: Chorale in A minor, Franck; "Noel" in G, d'Aquin; Andante Cantabile from Fourth Symphony and Finale from Second Symphony, Widor; Air from Suite in D and "In Dir ist Freude," Bach; "Fireside Fancies," Clokey; "Cantilene Nuptiale," Dubois; Toccata in G, Dubois.

**Winston Johnson, Chicago—Mr. Johnson** played two groups of organ solos on the program of the concert May 20 in Orchestra Hall of the North Park College choir. His offerings were the following: Toccata, Frescobaldi; Chorale Prelude, "O Sacred Head, Sore Wounded," Bach; Toccata and Fugue in D minor, Bach; "Imagery in Tableaux," Edmundson; "Wermlands-Visa," Swedish; Finale, Symphony I, Vierne.

**Herman J. Pedtke, Chicago**—As one of a series of recitals by the faculty of the De Paul University College of Music, Mr. Pedtke contributed a noon performance July 29 on the three-manual organ in the little theater. The program included: Prelude and Fugue in G minor, Bach; Chorale in A minor, Franck; "Fidelis," from "Four Extemporizations," Whitlock; "Variations de Concert," Bonnet.

**James Porter, Dayton, Ohio**—For a dedicatory recital at the Fairmont Presbyterian Church Sunday afternoon, May 2, Mr. Porter selected this program: Trumpet Fanfare, Handel; "Ode to St. Cecilia," Handel; Voluntary on the "Old Hundredth," Purcell; "Deck Thyself, My Soul," Bach; "Come, Sweet Death," Bach; Prelude and Fugue No. 3, Mendelssohn; Cantabile, Jongen; "Built on a Rock," Ellen J. Lorenz Porter; "Blessed Jesus, at Thy Word," Karg-Elert; Chorale Prelude on "St. Anne," Noble; Amen Finale, Dupré.

**George W. Volkel, New York**—Among Mr. Volkel's programs at Chautauqua, N. Y., in August have been the following: Aug. 5—Overture to the Occasional Oratorio, Handel; Sarabande and Fugue in F minor, Handel; Chorale Preludes, "My Inmost Heart Rejoiceth," "My Inmost Heart Doth Yearn" (two versions) and "My Jesu, Thou Who Didst," Brahms; Scherzo, Symphony 2, and "Romance," Symphony 4, Vierne; Passacaglia and Fugue in C minor, Bach.

Aug. 26—Prelude in E minor, Dethier; "Pensee d'Automne," Jongen; Chorale Preludes, "Jesus, My Joy," "Thou Breaker of All Bonds" and "Open Wide the Portals," Karg-Elert; "Clair de Lune," Debussy; Spinning Song, Palmgren; Fantasia in A and Finale in B flat, Franck.

Aug. 29—Concert Overture in C major, Hollins; "The Burgundian Hours" (complete), Jacob; "Romance sans Paroles" and "Variations de Concert," Bonnet.

**Albert D. Schmutz, Emporia, Kan.**—In a faculty recital at Kansas State Teachers' College June 3 Mr. Schmutz played: "Suite Baroque," Telemann-Altman; Toc-

cata, Adagio and Fugue in C major, Bach; Variations and Finale on an old Flemish Song, Peeters; Fantasy on "Let All Mortal Flesh Keep Silent," Maekelberghe; "Entree Pontificale" on "Resurrexi," Benoit; Chorale Improvisation on "In dulci Jubilo," Karg-Elert.

**Alvin A. Wooster, Waterbury, Conn.**—In a recital July 17 at St. John's Episcopal Church Mr. Wooster presented the following program: Toccata and Fugue in D minor, Bach; "Alle Menschen müssen sterben," Bach; "Courante en Forme de Canon," Holloway; Allegro, First Sonata, Borowski; "Will-o'-the-Wisp," Nevins; "Dreams," McAmis; Toccata, Boellmann.

**Lee Hastings Bristol, Jr., L.T.C.L., New York City**—Mr. Bristol gave a dedicatory recital on a Wuriltzer electronic organ in All Saints' Episcopal Church at Bay Head, N. J., Aug. 15, playing the following program: "Nun danket," Karg-Elert; "Vom Himmel hoch," Bach; Toccata in B minor, Gigout; "Noel Grand Jeu et Duo," d'Aquin; "Heute triumphet Gottes Sohn," Bach; Chorale Prelude on "Toplady," Bristol; Prelude and Fugue in G major, Bach; Variation and Toccata on a National Air, Coke-Jephcott.

**Harold Frantz, S.M.M., Columbus, Ind.**—Mr. Frantz, minister of music of the Christian Church, presented the following program in a recital there April 23: "Psalm 19," Marcello; Toccata, Muffat; Prelude, Clerambault; Prelude and Fugue in A minor, Bach; Suite on "Aberystwyth" (MSS.) (Prelude, F. Rayner Brown; Scherzo, Warren Martin, and Finale, Frederick M. Barnes); Prelude on a Welsh Hymn-tune ("Joanna"), R. Cochran Penick; Chorale Prelude, "O Jesu Christ, My Life and Light," Harold Frantz; "Grand Choeur," Guy Weitz; "Song of May," Jongen; Chorale in A minor, Franck.

**Theodore Hunt, F.A.G.O., Columbus, Ind.**—Mr. Hunt, organist and choirmaster of the First Presbyterian Church, was heard in the following program at the Christian Church June 4: Moderato in F, Gade; Passacaglia and Fugal Theme, Bach; "Agnus Dei," Bingham; March, Plerne; "Summerland," William Grant Still; Chorale in B minor, Franck; First Verse, from "Fifteen Versets," and Procession and Litany, Dupré; "The Heavenly Feast," Messiaen; "The Palms," Langlais.

**Marilyn Follard, Urbana, Ill.**—In a recital played in partial fulfillment of the requirements for the degree of master of music Miss Follard, a pupil of Professor Russell H. Miles, presented the following program at the University of Illinois July 27, playing entirely from memory: Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; First Sonata, Hindemith; Sonata on the Ninety-fourth Psalm, Reubke.

**Claude L. Murphree, F.A.G.O., Gainesville, Fla.**—Mr. Murphree of the University of Florida was the recitalist at the City Hall in Portland, Maine, July 13 to 16. July 15 he gave a Wagner program and July 16 he played works of American composers. His offerings July 13 included: Concert Variations, Bonnet; "A Sylvan Idyll," Gordon Balch Nevins; Prelude and Fugue in A minor, Bach; Berceuse, Pedra; Noel in G, d'Aquin; "The Bells of St. Anne de Beaupré," Russell; Chorale in A minor, Franck; "The Squirrel," Weaver; Variations on a Noel, Dupré.

**Vernon deTar, New York City**—A recital by Mr. deTar at the Church of the Ascension Aug. 4 marked the concluding week of the summer course in church music and organ repertoire at the Juilliard School. Mr. deTar's program consisted of these works: "Veni Creator," Titelouze; "Recit de Tierce en Taille," de Grigny; Prelude and Fugue in B minor, Bach; Chorale Prelude, "Comest Thou Now, Jesus, from Heaven," Bach; Chorale in E major, Franck; "Eclogue," Wagenaar; Sonata No. 1, in E flat minor, Hindemith; Finale, Fourth Symphony, Vierne.

**D. Deane Hutchison, Peoria, Ill.**—Mr. Hutchison, who is organist and choirmaster of the First Methodist Church of Peoria, gave a recital in Bethany Lutheran Church, Portland, Ore., July 15. His program: "Psalm 19," Marcello; Chorale Prelude, "My Heart Is Filled with Longing," Bach; Fugue in C major (Fantasia), Bach; "The Musical Clocks," Haydn; Chaconne, Couperin; Aria, Peeters; Toccata, Plerne; "Chant de Mai," Jongen; "Now Thank We All Our God," Karg-Elert; "Romance sans Paroles," Bonnet; Finale, Symphony 4, Widor; "The Mirrored Moon" (MSS.), Mary Deyo; Toccata from Symphony 2, Widor; "Chinese Boy and Bamboo Flute," Spencer; Toccata, Gigout.

**Mrs. George Hessler, Boise, Idaho**—To mark A.G.O. Sunday April 18 Mrs. Hessler gave a recital at the First Christian Church, with the following offerings: Trumpet Tune, Purcell; "Jesu, Joy of Man's Desiring" and "O Man, Bemoan Thy Grievous Sin," Bach; Grave and

Adagio Cantabile from "Sonata Pathétique," Beethoven; Andante Cantabile, Widor; "The Lost Chord," Sullivan; "My Heart Ever Faithful," Bach; "Morning Mood," Grieg; "At Evening," Buck; Toccata in D minor, Nevins. Mrs. Hessler's daughter, Gayle Hessler, played the piano on one number, "My Heart Ever Faithful," by Bach.

**Lawrence N. Pratt, Providence, R. I.**—Mr. Pratt, organist at First Church of Christ, Scientist, on May 13 played the following selections before a lecture: "Prelude et Cantilene," Rousseau; Chorale in B minor, Franck; Largo from Violin Sonata No. 3, Handel; "Legende Symphonique," Bonnet; "Serenity," L. N. Pratt.

**David Stanley Alkins, Mus.D., Raleigh, N. C.**—Dr. Alkins, organist-choirmaster of Christ Church, was presented in a recital by the North Carolina Chapter, A.G.O., at Christ Church May 2. The program consisted of these works of Bach: Canzona in D minor; Chorale Preludes, "Ich ruf zu Dir" and "Herzlich thut mich verlangen"; Prelude and Fugue in E minor; "Jesu, Joy of Man's Desiring"; Toccata and Fugue in D minor.

**Keith Lusted, Ann Arbor, Mich.**—In a recital of the student series at Hill Auditorium, University of Michigan, Aug. 8 Mr. Lusted played these compositions: Chaconne in G minor, Louis Couperin; Elevation, Francois Couperin; "La Chasse," Armand Louis Couperin; Prelude and Fugue in E minor (the Wedge), Bach; "Toccata sur un Theme Gregorien," Edward S. Barnes; Allegro, Sonata 1, Keith Lusted; "The Musical Clocks," Haydn; Magnificat 5, Dupré; "Carillon de Westminster," Vierne.

**Emmet Smith, Arkansas City, Kan.**—Mr. Smith gave Sunday evening twenty-minute recitals at the Central Christian Church Aug. 8, 15 and 22. His numbers included these compositions: Prelude and Fugue in F minor, Bach; "West Wind," Rowley; "Berceuse et Priere," Bedell; "Priere," Jongen; Concert Variations, Bonnet; "Benedictus," from "In Modum Antiquum," Edmundson; "Basse et Dessus de Trompette," Clerambault; "Hark, a Voice Saith All Are Mortal," Bach; Finale from Symphony I, Vierne.

**Lowell B. Haynes, Augusta, Maine**—Mr. Haynes, a senior at Colby College, Waterville, Maine, gave a "baroque" recital at the Green Street Methodist Church May 13. His program consisted of: Trumpet Tune in D major, Purcell; "Fireworks Music" Suite, Handel; Prelude and Fugue in B flat major, Buxtehude; Allegro, Concerto No. 13, in F major, "The Cuckoo and the Nightingale," Handel; Air from Suite in F major, Corelli; Water Music Suite, Handel; Two Chorale Preludes, Prelude and Fugue in E minor, Two Sinfonias and Toccata and Fugue in D minor, Bach.

**Don Small, Selma, Ala.**—Mr. Small, who is only 15 years old, appeared on a program for the Salem Music Study Club May 9 at the Presbyterian Church and played these compositions on the three-manual organ: Prelude and Fugue in E minor, Bach; "Toccata per l'Elevazione," Frescobaldi; Fugue in G minor (The Little), Bach; Second Sonata, Mendelssohn; "Dreams," McAmis; "The Bells of St. Anne de Beaupré," Russell; Gothic Suite, Boellmann.

Mr. Small, a pupil of Kay Haley, has been organist of the Presbyterian Church for the last year.

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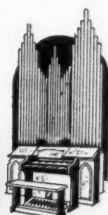
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## MUSICAL EVENTS TO MARK

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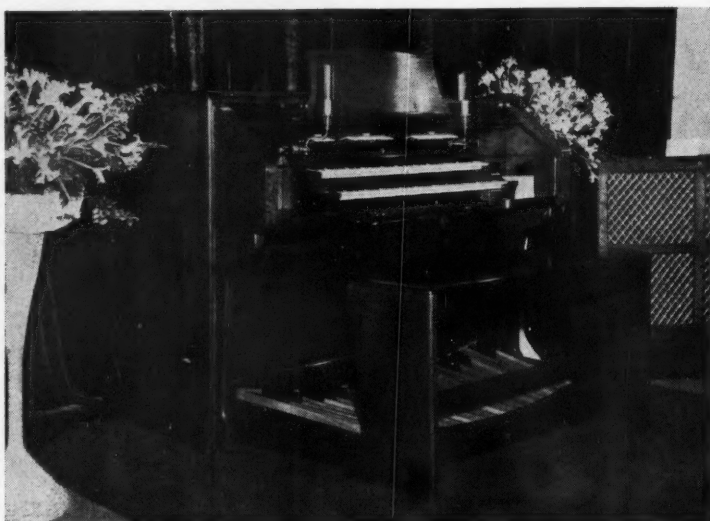
Entering upon his thirty-ninth year as choirmaster and organist of St. Mark's Cathedral, Minneapolis, Stanley R. Avery announces a season of peculiar interest to the parish and the community. The cathedral choir sings every Sunday morning in the year and the work planned will only be an expansion of current activity. Music plays a large part in the Sunday afternoon community services held from Advent to Easter. These will open late in November with a performance of Mr. Avery's oratorio "Lazarus" with the cathedral choir and soloists, organ and string orchestra. The usual Christmas "Messiah" performance will be given by the combined choirs of the cathedral and Central Lutheran Church (150 voices), string orchestra and organ. In February Mozart's "Requiem" will be given and on Palm Sunday Martin Shaw's "The Redeemer." Assisting organists will be Marion Hutchinson and Edward Berryman. Mr. Avery will conduct. Musical events will also include a Christmas carol service, a Roosevelt high school choir program, a three-choir festival and choral vespers during Lent.

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## ORGAN-CHORAL PROGRAM

A service of organ and choral music was presented at the Lutheran Church of the Redeemer, Glendale, N. Y., May 19 by Charles F. Boehm, minister of music. Assisting in the program was the children's choir of forty voices organized by Mr. Boehm a year ago. The program consisted of the following choral selections: "Open Our Eyes," Johnson; "Saviour, Teach Me Day By Day," Farrier; "Sabbath Bells," Stainer; "Dear Lord and Saviour," Handel; "For the Beauty of the Earth," Kocher; "A Song of Praise," Nagler-Dickinson; "O Saviour Sweet," Bach; "Lead Me, Lord," Wesley; "Beneath the Shadow of Thy Cross," Bach. Organ selections were: Canzona, Gabrieli; Chorale Improvisation, "Ah, Leave Us with Thy Grace," Karg-Elert; "Psalm XIX," Marcello; "In the Cathedral," Zimmerman; "Carillon," Vierne; "Clouds," Ceiga; "Jagged Peaks in the

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Starlight," Clokey; "Jesus, Joy of Man's Desiring," Bach; Aria, Peeters; Prelude, Fugue and Variation, Franck.

Mr. Boehm will complete his first year at the Church of the Redeemer in September.

A DEDICATORY RECITAL was played in Tullibody Auditorium of the State Teachers' College, Montgomery, Ala., July 22 on the new Wurlitzer electronic organ, a recent addition to the equipment of the

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department of music. Besides its use in solo performance the organ was shown in conjunction with a piano duo team and for orchestral accompaniment of the large choir under the direction of Frederick Hall, director of music at the college. On the program were Julius Carroll, organist, of New York City, and Mildred Greenwood Hall and Altona Trent Johns, duopianists. A second program in the dedicatory series was played by T. Curtis Mayo, A.A.G.O., of Raleigh, N. C., the week of July 26.

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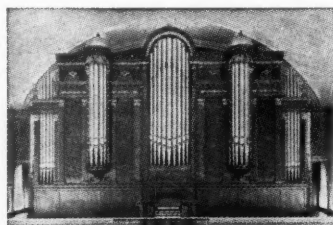
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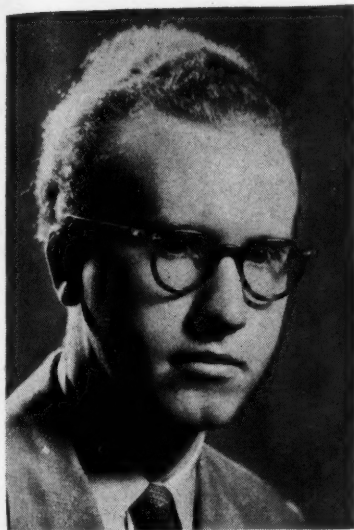
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FARLEY K. HUTCHINS



FARLEY K. HUTCHINS is the head of the organ department at Mississippi Southern College in Hattiesburg, which now offers a bachelor's degree in music with a major in organ and church music. The course of study is approved by the N.A.S.M., of which this institution is a member.

Mr. Hutchins received his bachelor's degree from Lawrence Conservatory of Music in Appleton, Wis., and his M.S.M. from Union Theological Seminary. Before going to Mississippi he was minister of music of the Fort Washington Presbyterian Church, New York. The college has a new Frazee organ of three manuals and thirty-five stops, designed by Mr. Frazee and Mr. Hutchins, and two Möller portable organs for practice. The college has the largest music department in the state, with a faculty of sixteen and about 400 students studying music. 130 of them majoring in music. Beginning this fall the college will offer a master's degree in music.

Since moving to Mississippi Southern in the fall of 1946 Mr. Hutchins has played thirty recitals in Mississippi, including a series of three Bach programs and five other recitals at the college. He also has toured with the college choir, which recently finished a tour of twenty-one concerts, making a total of twenty-six concerts for the year, plus performances of "The Messiah" and Faure's Requiem.

DR. C. HAROLD EINECKE has been appointed minister of music and youth at the First Presbyterian Church of Santa Ana, Cal. He was formerly minister of music at Pilgrim Congregational Church, St. Louis, Mo. In order to introduce the musical groups of the church to Dr. Einecke the church took them to Big Bear Lake in the mountains for one week beginning Aug. 22 for a choir camp.

PROFESSOR PAUL STROUD of Ottawa University gave a recital at the union service Sunday evening, July 25, held by several of the churches of Great Bend, Kan., at the First Methodist Church of that city. The organ program took the place of the regular service and sermon. A program of works of Bach, Bonnet, Clokey, Handel, Macfarlane, Miles and Widor was presented.

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**HAROLD REEVES YARROLL****GOES TO CAPITAL CHURCH**

Harold Reeves Yarroll, formerly of New York City, but a resident of Frederick, Md., since the fall of 1944, has been appointed minister of music of the Central Presbyterian Church of Washington, D. C., where he will take charge of an enlarged musical program, including the organizing and developing of several choirs.

Mr. Yarroll began his career at the age of 17 in New York City as organist of the Olmstead Presbyterian Church. He was then called to St. Paul's Lutheran Church, Mount Vernon, N. Y. The First Baptist Church of White Plains, N. Y., later engaged him as minister of music. After several years in this position he was called in 1929 to the ministry of music in the old Harlem Collegiate Reformed Church, which was then occupying a new edifice at Eighty-ninth Street and Park Avenue, and in this post he remained sixteen years. In the fall of 1944 All Saints' Episcopal Church, Frederick, invited Mr. Yarroll to take charge. In September, 1947, he became organist of First Church of Christ, Scientist, Arlington, Va., which he leaves to assume his new duties.

Mr. Yarroll is the composer of several sacred and secular choral numbers, the latest of which, a festival church anthem, the H. W. Gray Company will publish. He also has a busy teaching schedule in Frederick, Winchester, Va., Washington and New York City, where he teaches singing, organ, piano and theory. He has given organ recitals in forty-six states.

VASSAR COLLEGE HAS ISSUED in the form of a book the programs heard in its chapel during the school year 1947-48. The contents include the programs of nine organ recitals, twenty chapel services and nine special services. All of the organ music is listed alphabetically by composers and there are valuable annotations on the compositions by Professor E. Harold Geer. In the case of music which anyone might find difficult to locate, information is given as to the publisher or the most accessible sources.

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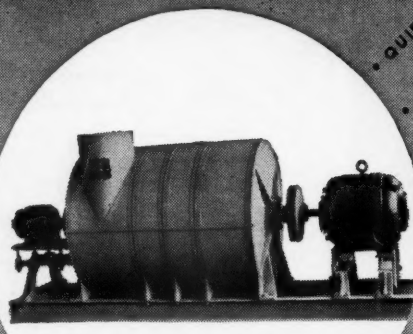
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**"Westminster Retrospect"**

"Westminster Retrospect" is the title of an interesting volume into whose 180 pages are crowded memoirs of Sir Richard Terry, a name with which all organists are familiar. Hilda Andrews is the author. In addition to a record of Sir Richard's work at Westminster Cathedral there are numerous quotations that disclose the opinions held by "the restorer of Roman Catholic church music in England" and other famous church musicians of his day. The book is published by the Oxford University Press.

Sir Richard Terry spent nearly a quarter of a century directing the choir of Westminster Cathedral, from the opening of the cathedral and choir school in 1901 to his retirement in 1924. During that time he presented to the public almost the entire repertory of pre-Reformation English music. In the presentation of Tudor music Terry brought his choir to a pitch of excellence that drew to Westminster musicians from all over the world to hear the forgotten glories of sixteenth-century England translated into living use.

JOHN McDONALD LYON has been appointed to the faculty of Seattle University to teach organ. He will continue to play at the Ravenna Methodist Church and all the recitals of his Seattle series will be played there, beginning with a formal dedication of the organ in October, with monthly recitals until June. In February he will give a series of four Bach recitals. Included in this Bach series will be his third performance of "The Art of Fugue." Between Sept. 10 and Dec. 15 Mr. Lyon will play a number of recitals in Washington, Oregon, British Columbia and northern Idaho.

A RECOGNITION SERVICE for the choirs of the First Baptist Church of Decatur, Ill., under the direction of Paul Swann, was held Sunday afternoon, June 13. In addition to the musical portion of the service there was a litany for the end of the choir year. The first anthem was Gardner's "Evening Hymn." The combined choirs sang Dickinson's "Great and Glorious." Anthems were sung also by the boy choristers, the girl carolers and the harmonics. The choir list showed a total of 102 voices under Mr. Swann's direction.

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## WALTER LINDSAY, PHILADELPHIA VETERAN, RETIRES

WALTER LINDSAY'S WORK OF  
62 YEARS ENDED BY ILLNESS

Ill health has compelled Walter Lindsay, veteran Philadelphia organist, to resign his position at the Olney Presbyterian Church. Mr. Lindsay had been at this church since April, 1926, when an Odell organ was installed in the new edifice just erected by the congregation.

Mr. Lindsay's retirement marks the close of a career of sixty-two years on the organ bench. As a small boy he played his first service at St. Jude's Episcopal Church, where he had been a choir boy. After acting as assistant for several years at St. Jude's he went to the neighboring Zion Episcopal Church, where he remained over twenty-nine years. Mr. Lindsay then became organist and director at the Oak Lane Presbyterian Church until he went to the Olney church.

Mr. Lindsay is not a professional musician in the strict sense, but a business man with the organ as his one engrossing hobby. He has written church music,

organ pieces, comic operas for amateurs, etc., but it has all been for his own purposes, and remains in manuscript. He has contributed largely to various musical magazines and is responsible for two books: "Port and Other Bins," a miscellany privately printed, and a story for children, on the lines of "Alice," called "This Wooden Pig Went with Dora."

JAMES T. QUARLES RETIRES  
AT UNIVERSITY OF MISSOURI

James T. Quarles has retired from his post on the faculty of the University of Missouri with the title of professor emeritus. For the coming year he has accepted an appointment as visiting professor of music at the University of New Mexico, in Albuquerque. He and Mrs. Quarles are spending the summer at their cottage in Crystal Lake, Mich.

Before going to the University of Missouri Professor Quarles was organist of Cornell University, where he gave many recitals over a period of years.

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# RECITALS MARK SUMMER AT UNIVERSITY OF COLORADO

A group of organ recitals has marked the summer quarter at the University of Colorado in Boulder. Rowland W. Dunham, F.A.G.O., dean of the school of music, and Everett J. Hilty, M.Mus., assistant professor of organ, played the majority of the programs. William F. Spalding of St. Mark's Episcopal Church in Denver gave the recital July 11, B. Bunjes, M.Mus., of St. Paul's Lutheran Church, Denver, played July 4 and Jack Laurence Noble gave a graduation recital July 18. Dean Dunham's programs included the following:

Aug. 8—Allegro Appassionato and Adagio, Sonata 5, Guilmant; Suite in F, Corelli; Chorale in A minor, Franck.

Aug. 15—"Grand Choeur" in D, Guilmant; Toccata and Adagio in C, Bach; Two Chorale Preludes on Welsh Tunes, Dunham; Scherzo-Caprice, Mansfield; "Marche Solennelle," First Suite, Borowski.

Aug. 22—Prelude and Fugue in A minor, Bach; Intermezzo, Sonata 8, Rheinberger; Improvisation-Caprice, Jongen; "Chanson," Barnes; Toccata, Symphony 5, Widor.

Professor Hilty's programs have included the following:

Aug. 1—Prelude and Sarabande, Corelli; Pastorale, "Le Prologue de Jesus," Traditional; "Come, Sweet Death," Bach-Fox; Ceremonial Music for Organ and Trumpet, Purcell (Frank Baird, trumpeter); Allegro con Spirito and Intermezzo, Third Sonata, Borowski; "Clair de Lune," Karg-Elert; "Variations de Concert," Bonnet.

June 20—Agnicourt Hymn, Dunstable; Noel in D minor, d'Aquin; Prelude in B minor, Bach; "Carnival of Animals," Saint-Saens-Hilty; Fantasia, Bubeck; "In Paradisum," Dubois; "Fiat Lux," Dubois.

DR. JAMES ALDERSON has been appointed minister of music of the Fifth Baptist Church, Washington, D. C. This church is celebrating its ninety-first anniversary. Dr. Alderson was born in England. He received his doctor of music degree at Durham University, studied voice with Visetti at the Royal Academy and oratorio with Sir Charles Santley. He has held positions in Canada, Georgia, North Carolina and New York. In addition to his duties at the First Baptist Church in Asheville, N. C., he served as organist at Grove Park Inn and private organist to Mrs. George Vanderbilt at Biltmore House.

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Word has just come from England of two hymn festivals to be held in London, celebrating the bicentennial of Isaac Watts. The Free Church Federal Council has planned a service Nov. 19 at the Bloomsbury Central Baptist Church, with two brief addresses, on "The Place of the Hymn in Free Church Worship" and "The Special Contribution of Isaac Watts." The dean and chapter of St. Paul's Cathedral announced a public festival to take place Nov. 25, the exact anniversary of Isaac Watts' death. It will mark the national character of his work and his associations with the City of London. The lesson will be read by the British minister of education, Rt. Hon. George Tomlinson, and the speakers will be Canon Adam Fox of Westminster Abbey and Dr. Albert Peel, Congregationalist, who is well known here.

A hymn festival held at Greenville, Pa., on May 16 deserves attention because it was an excellent example of community-wide cooperation of ministers with organists and other musicians. Seven Christian communions were represented in the choirs, which came from ten churches. The Orpheus Choral was present and three junior choirs took part. Directing the festival was Miss Marlon E. Gerberich, A.A.G.O., with Miss Elita Frederick as organist. The words of all the hymns were printed on the program. The hymns were sung as follows: twelve by the whole congregation, two by the juniors alone and one by the massed choirs. The brief address by the Rev. Peter Brath, D.D., had Isaac Watts for its subject and three of his hymns were included.

On this occasion the initiative was taken by the local A.G.O. members, under whose auspices the service was planned, and the project had the hearty endorsement of the ministerial association. In addition the Orpheus Club of the city, affiliated with the National Federation of Music Clubs, supported the undertaking.

What was done at Greenville with a population of about 10,000 can be duplicated in hundreds of other centers, large and small. In the first place, we welcome the activity of the National Federation of Music Clubs, which under its president, Mrs. Royden J. Keith, is determined to strengthen its church music department. The national body is exactly what its name indicates, a federation of music clubs all over the country which, including a special group of choir extension units, now number more than 1,700. The organization has a strong national department of church music, the chairman of which is the Rev. Alvin F. Brightbill, with several sub-divisions, including five dealing with hymns. Each state has its own church music chairman. An example is Maine, where for many years the late Mrs. Foster L. Haviland was chairman of church music. Under her a fine winter program of choir and hymn festivals, choral contests, etc., was organized in Portland, Bangor and other cities.

The Isaac Watts bicentennial in November gives an ideal occasion for enlisting the N.F.M.C., the A.G.O. and local ministerial groups in a significant joint service. The success of such a venture is assured.

Readers of this column can do much to prepare for local festivals of hymns. In one city the starting-point may be the A.G.O. chapter dean or a few of its members, in another it may be among the younger ministers or the officers of a progressive music club. In about fifty large centers members of this society are eager to give assistance. Our special Isaac Watts committee has provided an order of worship for general use, which can be made the basis of any particular program. It furnishes a leaflet of suggestions, "Observing," and a pamphlet (its Paper No. XIII) entitled "Isaac Watts and His Contribution to English Hymnody," (price only 15 cents), a concise statement by Professor Norman V. Hope.

You may write to the Isaac Watts Committee, in care of the undersigned, for the information you desire. Within the next few weeks you may consult officers of your Guild chapter and the secretary of the local council of churches. You can approach choral and other music clubs, whether affiliated with the N.F.M.C. or not. In some cities the public school music department may find a way to join in the festival.

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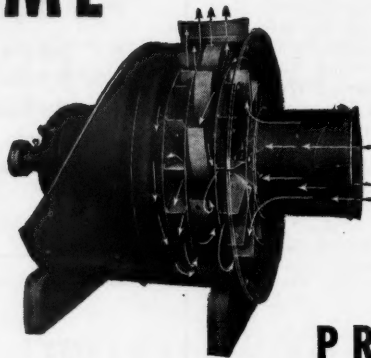
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